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LAKMÉ

By

Léo Delibes

Oliver Ditson Company

MADE IN U. S. A.

LAKMÉ.

OPERA IN THREE ACTS.

—BY—

LEO DELIBES.

—TRANSLATED AND ADAPTED BY—

THEODORE T. BARKER.

$3.00

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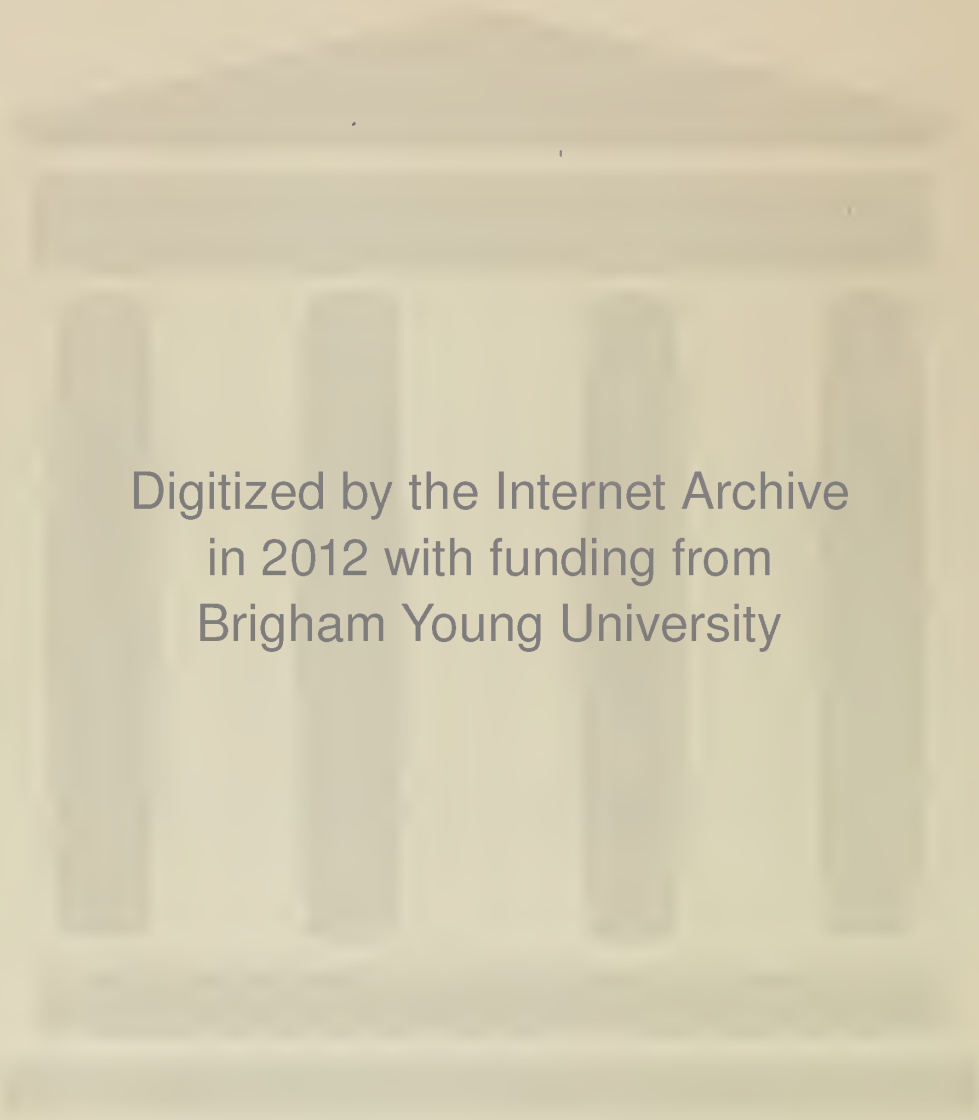

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CAST OF CHARACTERS.

GERALD (*first tenor*).....Officer of British army in India.
FREDERIC (*baritone*)..... " " " "
NILAKANTHA (*basso cantante*).....A Brahmin priest.
HADJI (*second tenor*).....A Hindoo slave.
A FORTUNE TELLER.
A CHINESE MERCHANT.
A SEPOY.

LAKME (*first soprano*).....Daughter of NILAKANTHA.
ELLEN (*high soprano*).....Daughter of the Governor.
ROSE (*second soprano*).....Her friend.
MRS. BENSON (*mezzo soprano*).....Governess of the young ladies.
MALLIKA (*mezzo soprano*).....Slave of LAKME.

HINDOOS — Men and women, English officers and ladies, sailors, Bayaderes, Chinamen, musicians, Brahmins, etc., etc.

ARGUMENT.

THE scene of LAKME is laid in one of the large cities of India, and in its immediate vicinity, recently subdued and occupied by the English. The opening takes place in the grounds of NILAKANTHA, a Hindoo priest, whose premises it is considered criminal and worthy of death to profane. A small party of English ladies, and officers of the British army find their way thither while strolling about for amusement. They force an entrance through the bamboo enclosure, and, while admiring the beauties of the place, come upon some beautiful jewels which have been laid aside for the moment by the daughter of the Brahmin proprietor. Realizing the impropriety of their presence, they turn to leave; but GERALD, one of the officers, and the lover of Ellen, daughter of the Governor, wishing to make a sketch of the jewels for the benefit of his lady-love, remains behind for that purpose while the others depart. Upon reflection, he decides to relinquish the idea of copying the form of the jewels, and in the moment of leaving is surprised by the sudden appearance of LAKME, just returning from a little excursion upon the neighboring stream. They are mutually struck by each other's presence, and, seemingly, a case of love at first sight is the result. LAKME demands how and why he came there, and tells him of the death penalty which must follow such intrusion. GERALD expresses his admiration of LAKME'S beauty, and hastily departs, or conceals himself, just as the priest-father returns to his home. NILAKANTHA notices the disturbance of his daughter, and observes the strange footsteps, and declares that the intruder must die, if discovered. In the second act, the scene is changed to the neighboring city, where a grand Brahminic festival and procession take place in honor of the gods and goddesses of India. Also, an Indian bazaar, with its occupations and amusements. Many English residents are present, among them the party of the first act. Also the priest and his daughter, disguised as penitents, NILAKANTHA orders LAKME to sing, believing that she will be heard by the intruder upon his premises, and by his admiration of her beauty and voice will betray himself to his enemy's vengeance. The plan succeeds. GERALD is noted by the pleasure he shows at again meeting with LAKME. NILAKANTHA, convinced of his guilt, sends his daughter away, and consults with his friends upon the manner in which he proposes to take vengeance upon the destroyer of his peace and the intruder upon the sanctity of his home. LAKME, disobeying the commands of her father, remains at hand, and when, shortly afterwards, GERALD is stricken down by the dagger of NILAKANTHA, she comes forward with her faithful slave, HADJI, and orders him to be carried to a hut concealed in the forest, where, his wound found to be not mortal, she cares for him and restores him to life and strength by the juices of certain plants, whose medicinal properties are well known to the Hindoos. There, as he recovers, his passion for her increases, and all else, including his former love, seems forgotten. A chorus of voices is heard passing their retreat, which comes from a procession of young lovers on their way to drink the waters of a sacred fountain, said to have the property of making unions lasting. GERALD wishes to drink of this water. LAKME obtains it, and is about to present it to him, when she perceives that a change has come over him during her absence. Meanwhile FREDERIC has made diligent search for his friend, and at last finds him alone in the hut. He endeavors to recall him to his duties by telling him that his regiment is ordered off at once to suppress an outbreak among the Hindoos. GERALD promises to be at his post in time, but begs a little delay, that he may once more see and bid adieu to LAKME. Upon receiving this promise, FREDERIC leaves him at the moment of LAKME'S return with the sacred water. As she offers it to GERALD the fifes and drums of his regiment, just leaving for the seat of the rebellion, are heard in the distance. The sound, which recalls him to love and duty, transforms him, and he turns away from the proffered draught. LAKME is shocked by the sudden change in him, which she but too well knows how to account for. In her heart-breaking despair, she gathers and eats some flowers of the deadly poisonous *datura stramonium*, from the effects of which she dies in his arms, just as her father and his friends arrive on the scene.

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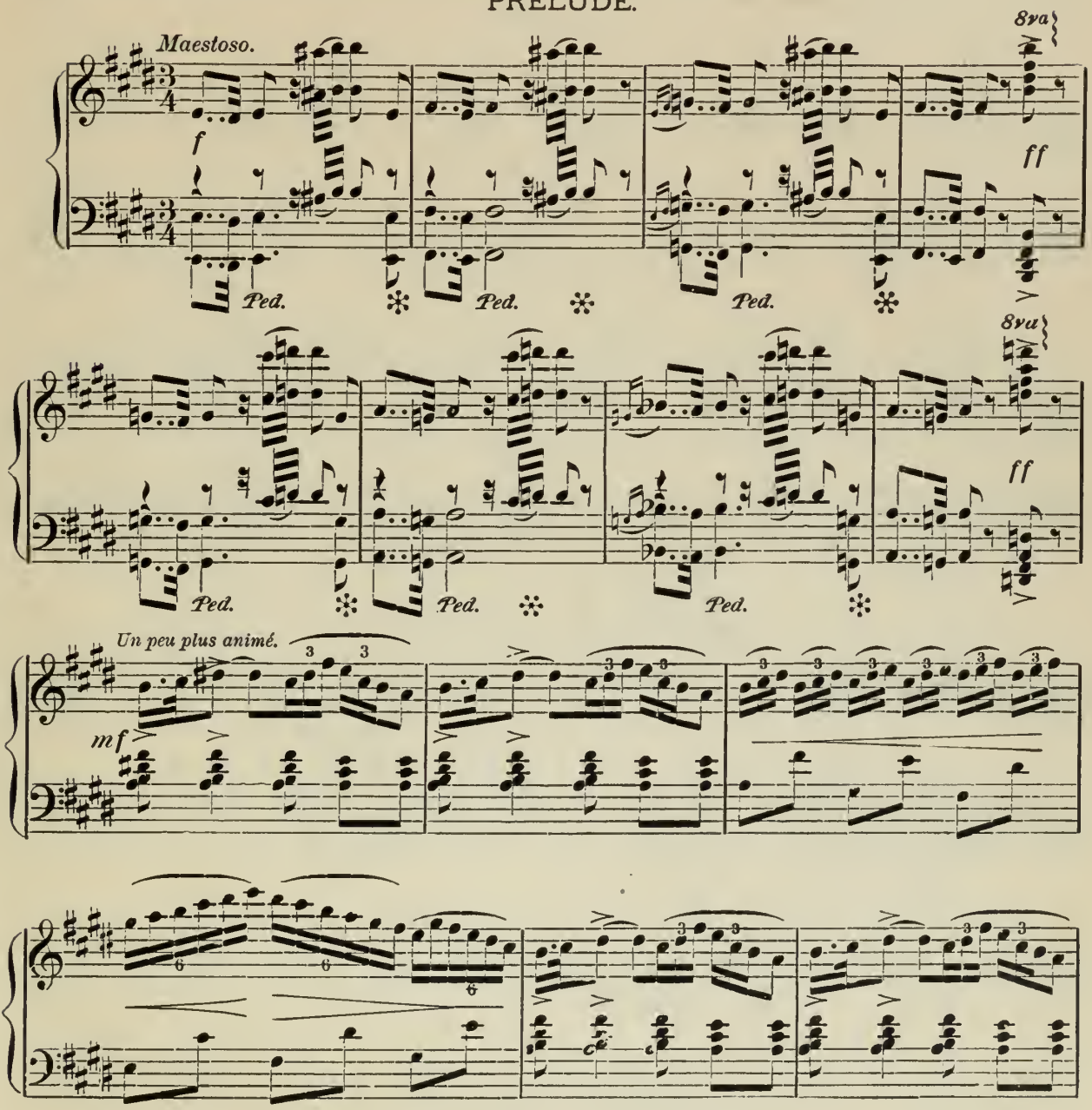
LAKMÉ.

OPERA IN THREE ACTS.

Words by GONDINET and PH. GILLE.
Translated and Adapted by THEODORE T. BARKER.

Music by LÉO DELIBES.

PRÉLUDE.



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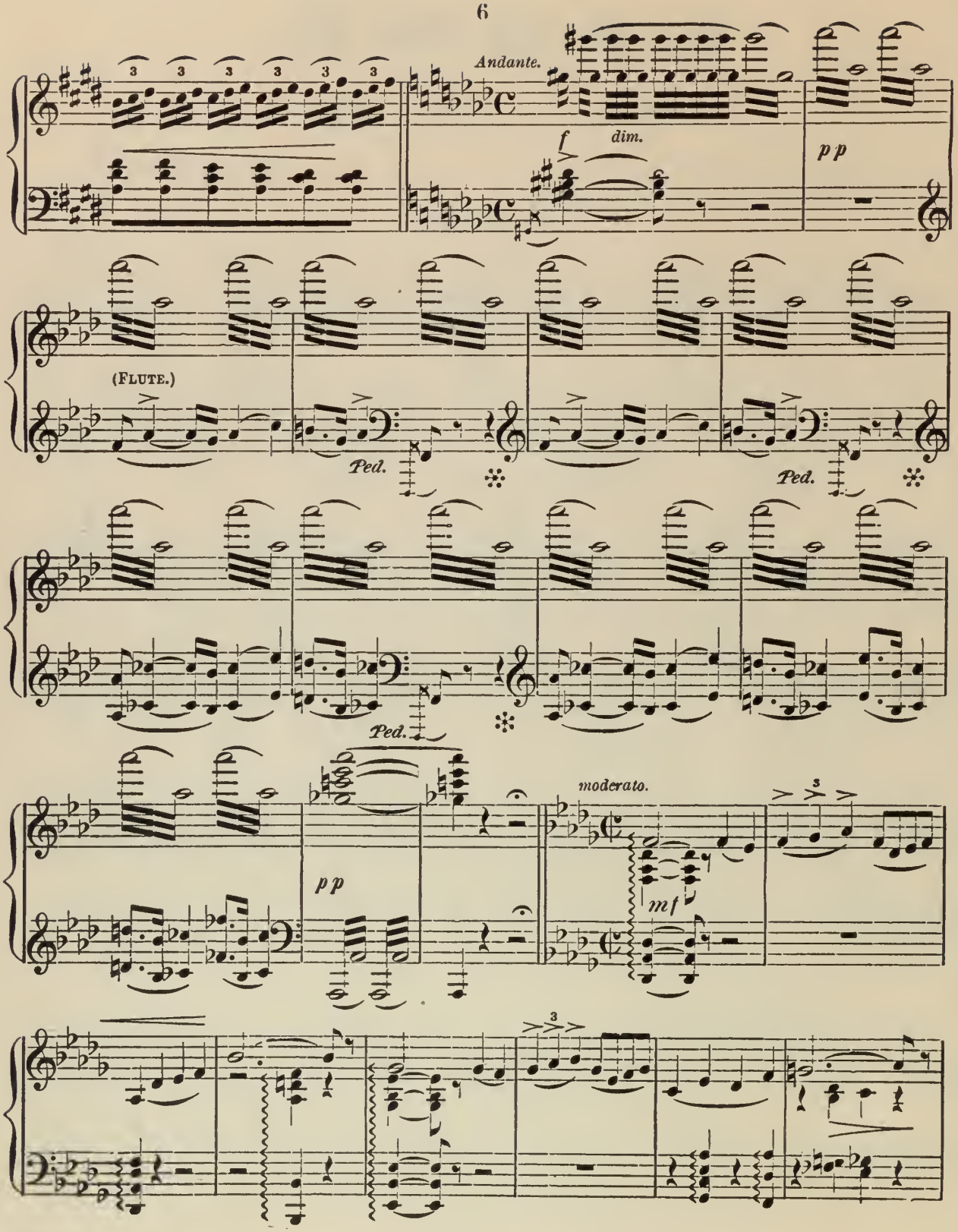
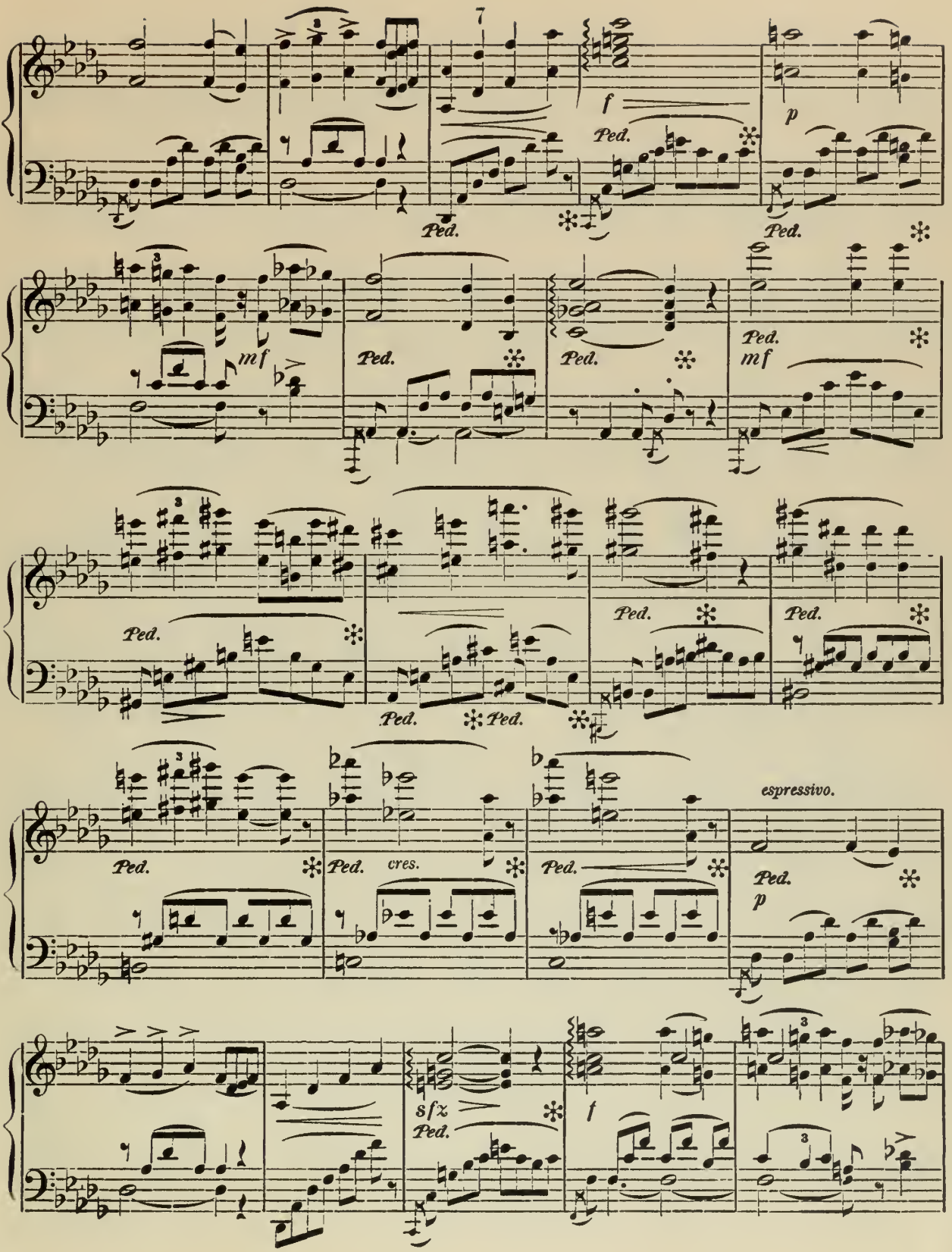
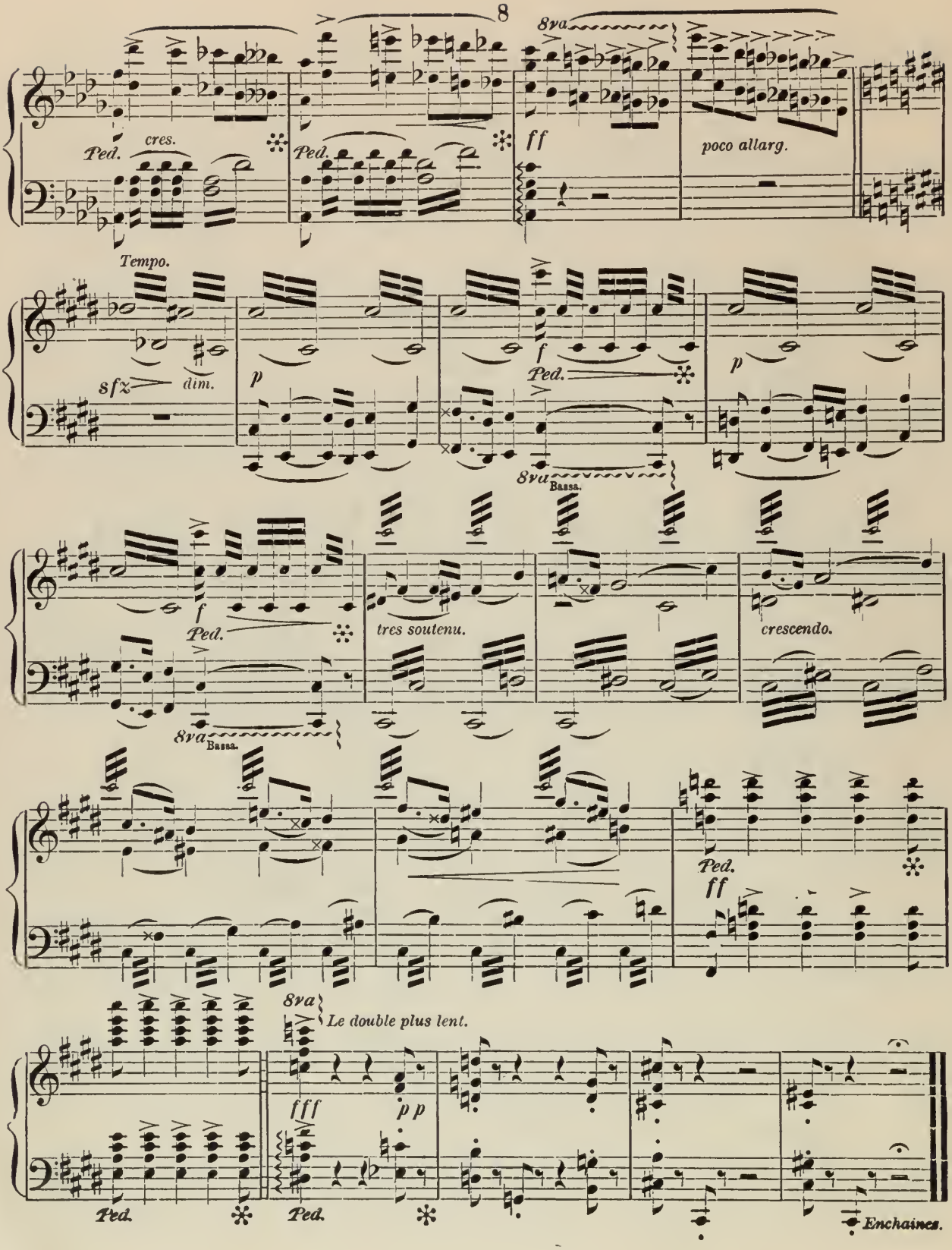

Andante.
f
dim.
pp
(Flute.)
Ped.
Ped.
Ped.
pp
moderato.
mf


7
f
Ped.
p
mf
espressivo.
cres.
sfz


8va
cres.
Ped.
Ped.
ff
poco allarg.
Tempo.
sfz
dim.
p
f
Ped.
p
8va
Bassa.
f
Ped.
tres soutenu.
crescendo.
8va
Bassa.
Ped.
ff
8va
Le double plus lent.
fff
p p
Ped.
Ped.
Enchaînez.

ACT I.

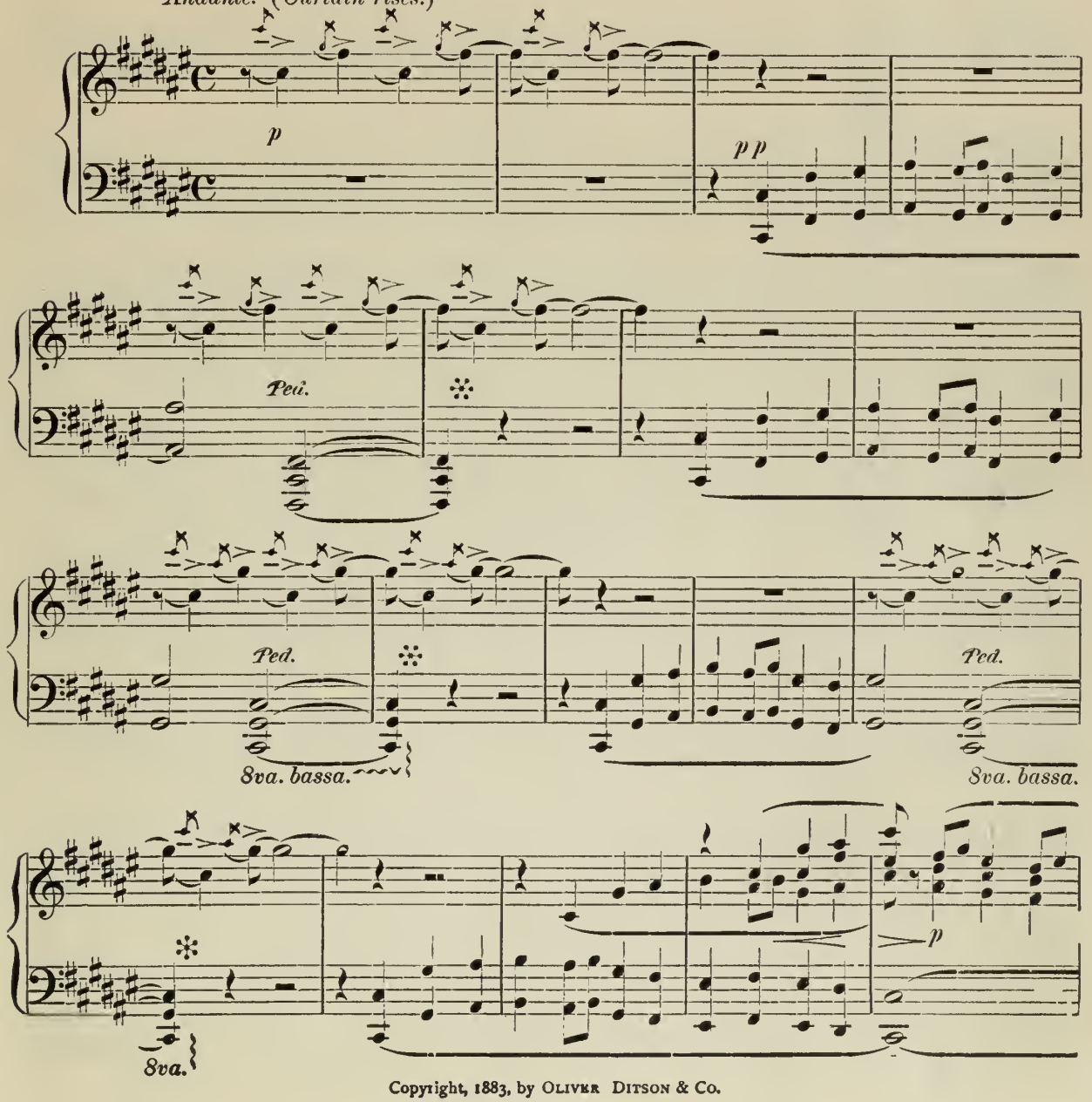
SCENE I.—*A well-shaded garden, where flourish and intermingle all the flowers of India. In the background, near a little river, stands a building of modest proportions, half concealed by the trees; a figure of Lotus, over the door, and near by, a statue of Ganesa, an idol with the head of an elephant, the god of wisdom, give this mysterious abode the appearance of a sanctuary. The garden is enclosed by a high fence of bamboo. Time, daybreak.*

HADJI, MALLIKA, NILAKANTHA: *then Hindoos, men and women.* HADJI *and* MALLIKA *come to open the garden gate to the Hindoos, who enter immediately.*

"HERE, AT THE USUAL MOMENT."

No 1. Prayer and Chorus.

Andante. (*Curtain rises.*)



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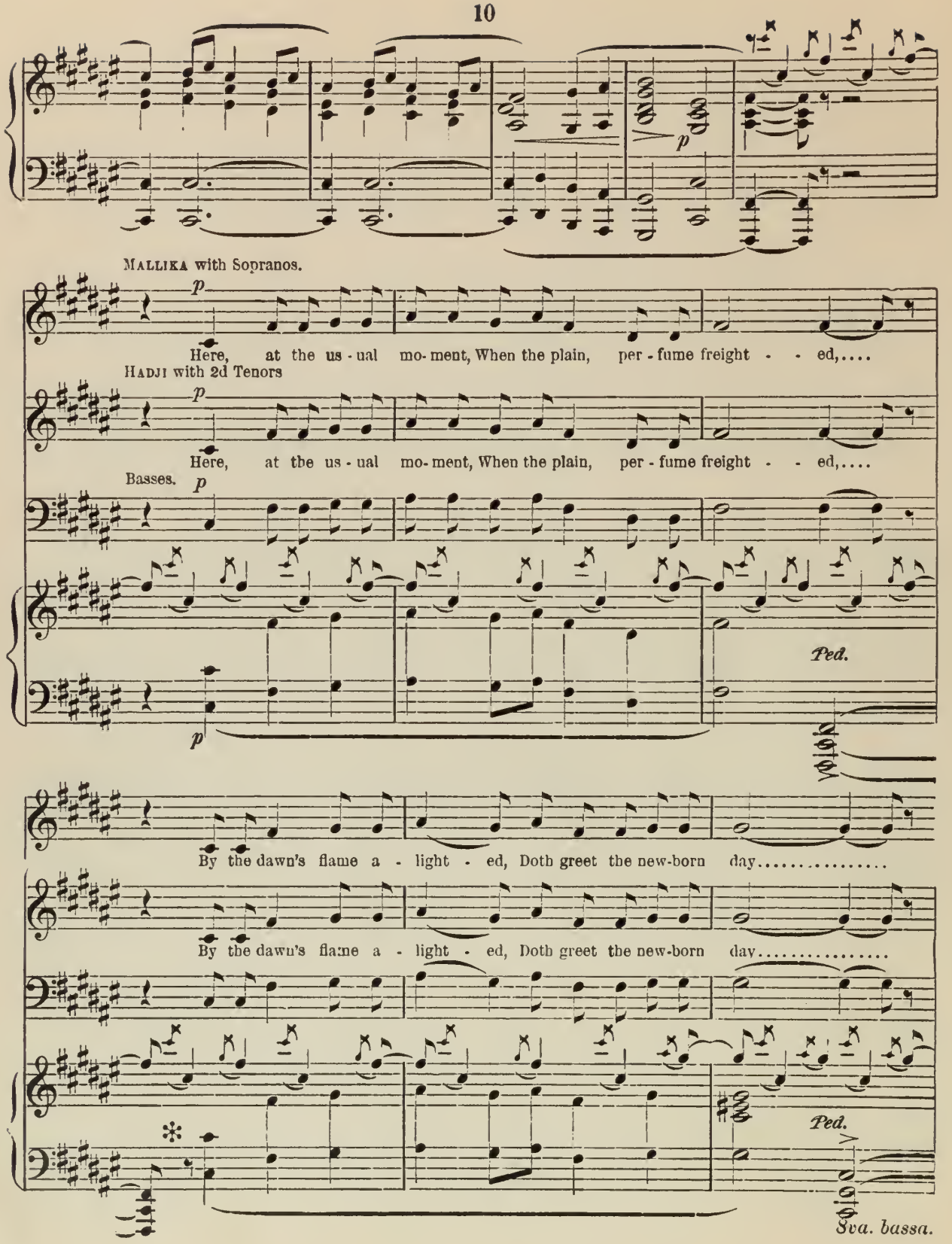
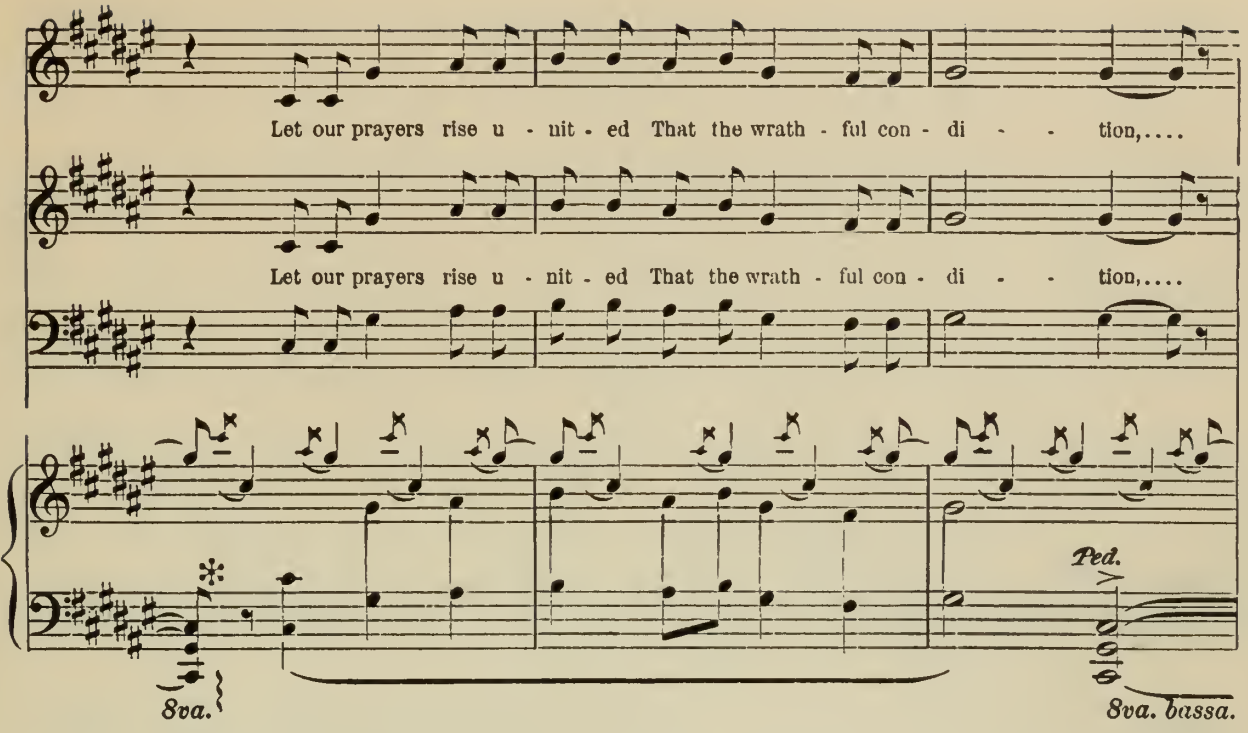
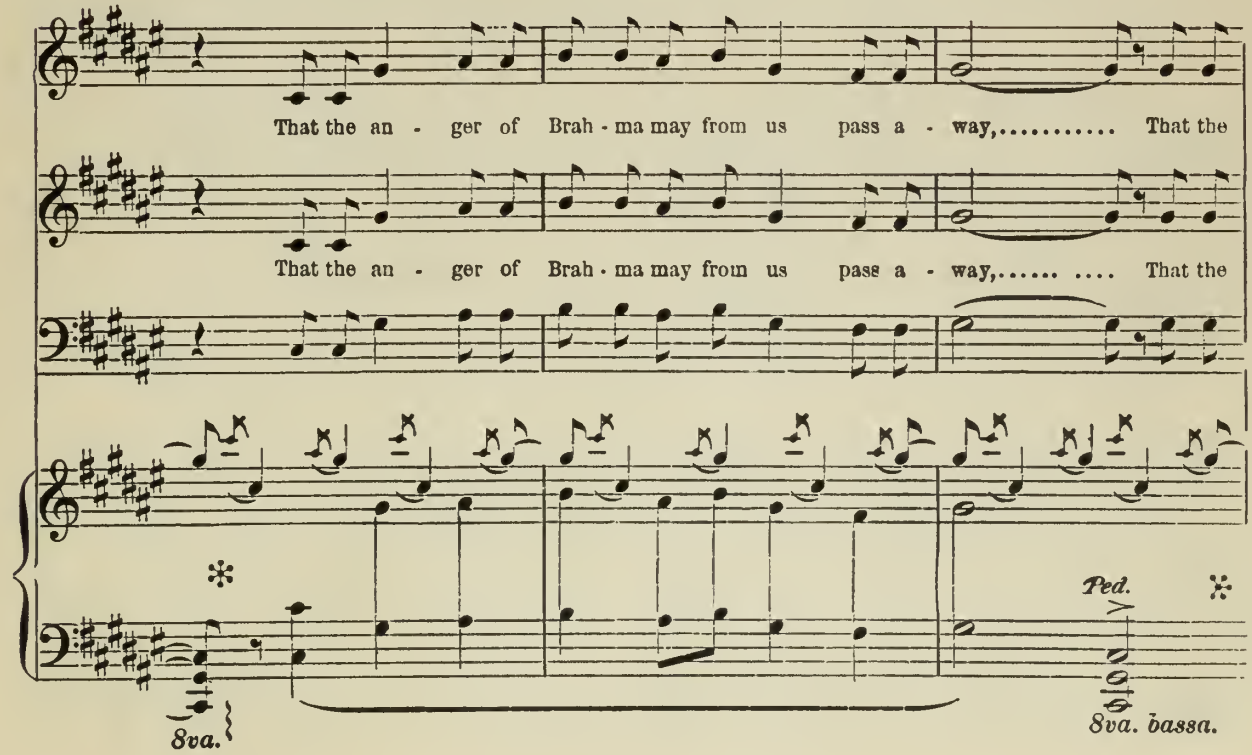
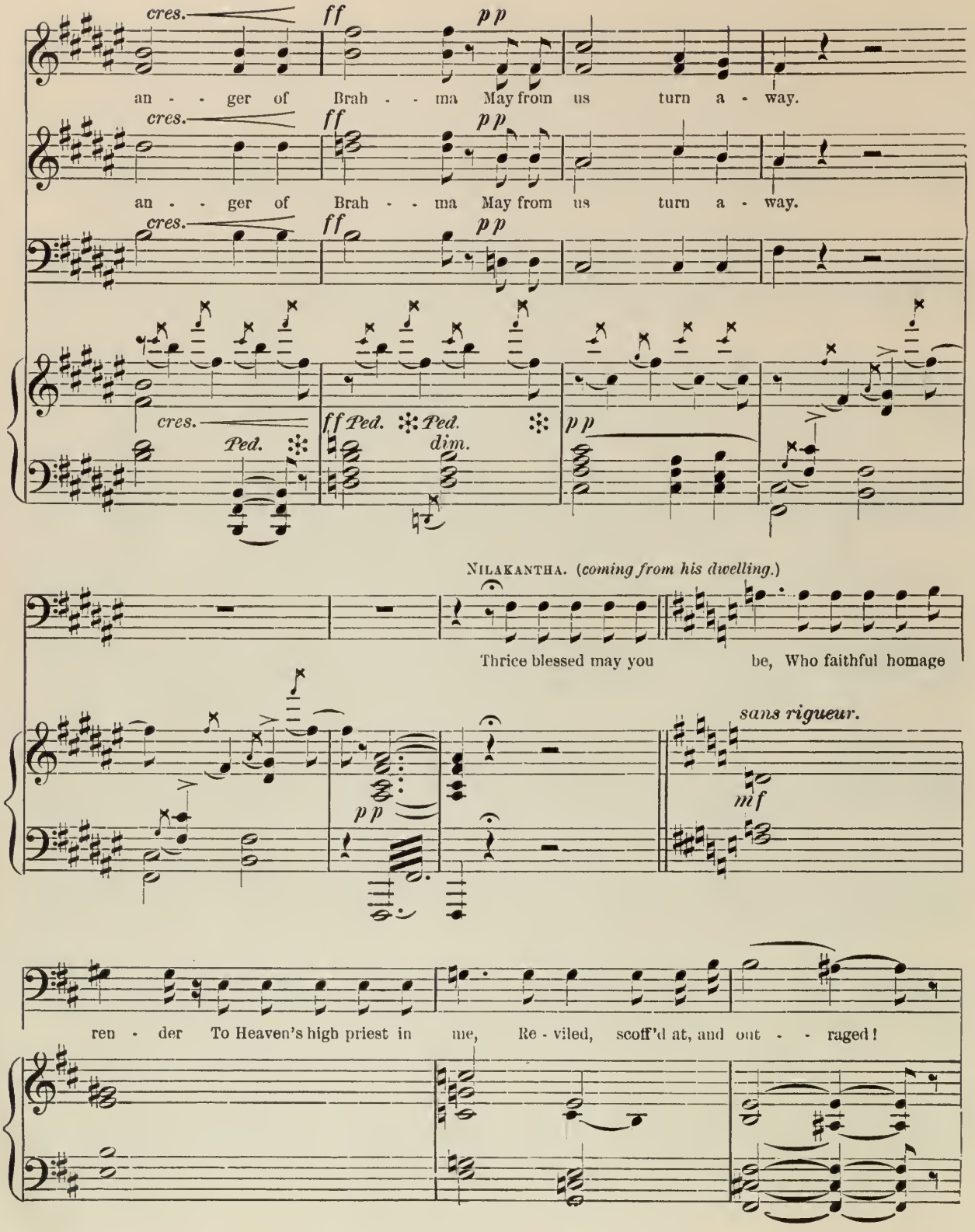
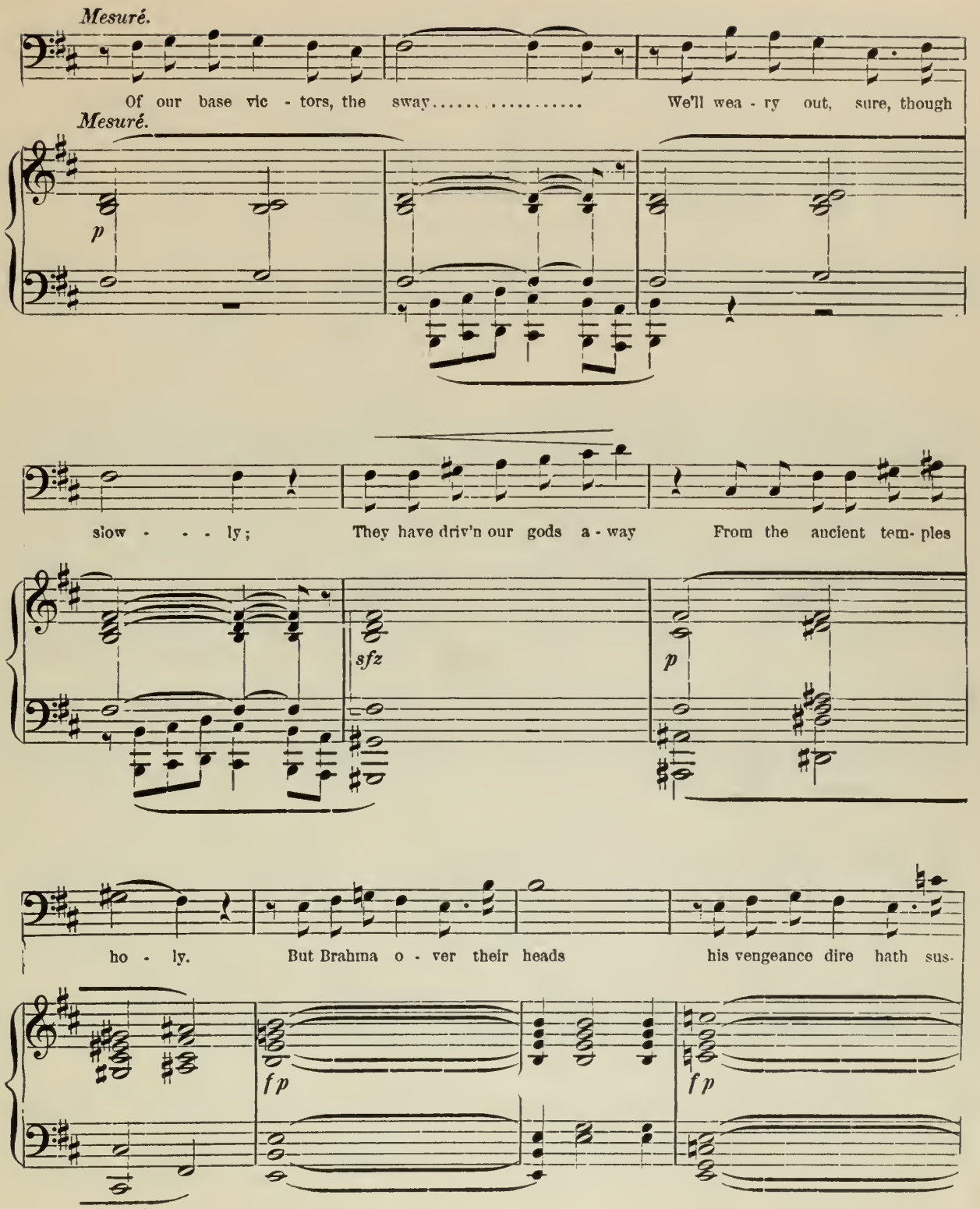
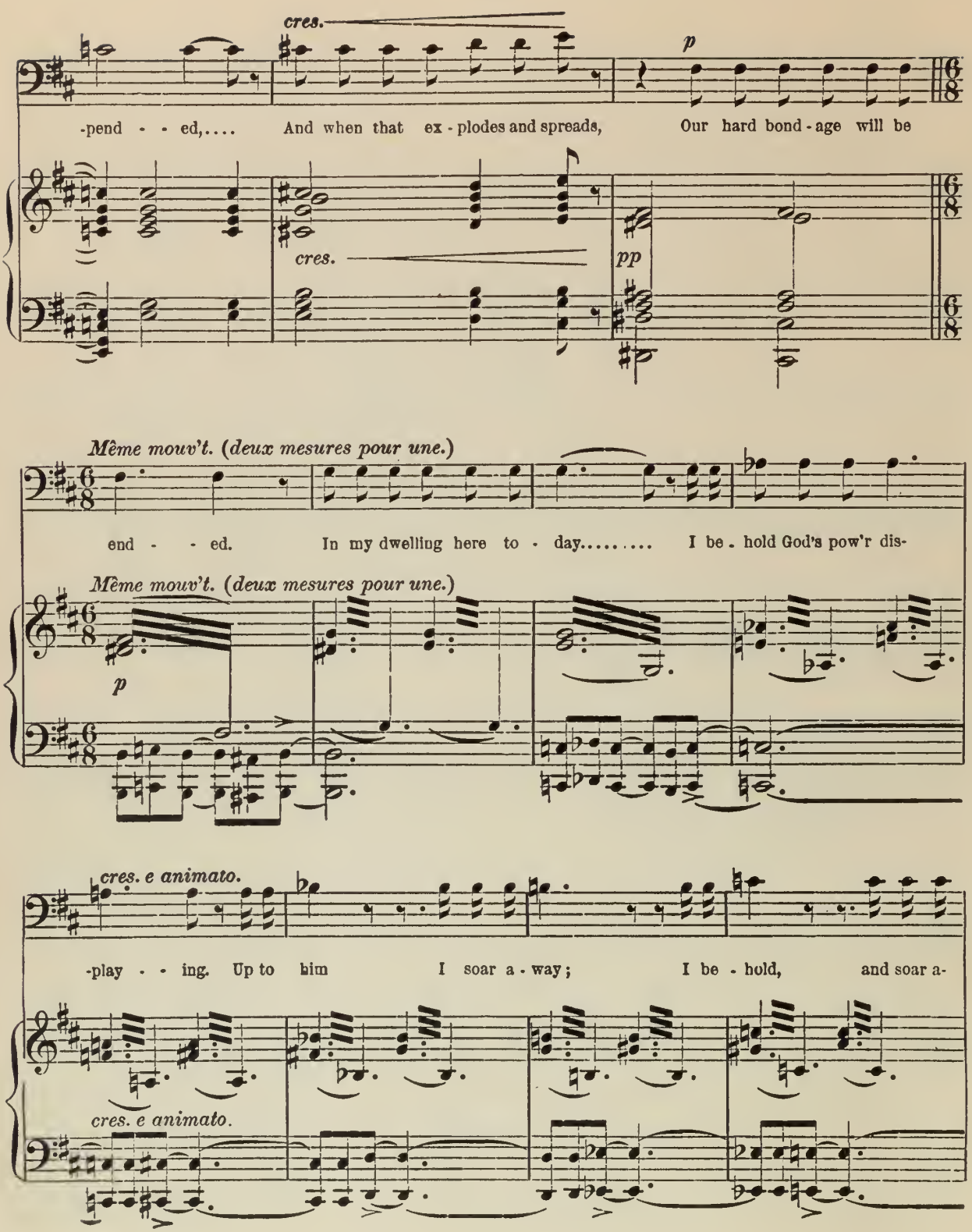

Mallika with Sopranos.
Here, at the us - ual mo- ment, When the plain, per - fume freight - - ed,....
Hadji with 2d Tenors
Here, at the us - ual mo- ment, When the plain, per - fume freight - - ed,....
Basses.
Ped.
By the dawn's flame a - light - ed, Doth greet the new-born day.....
By the dawn's flame a - light - ed, Doth greet the new-born day.....
Ped.
Sva. bassa.

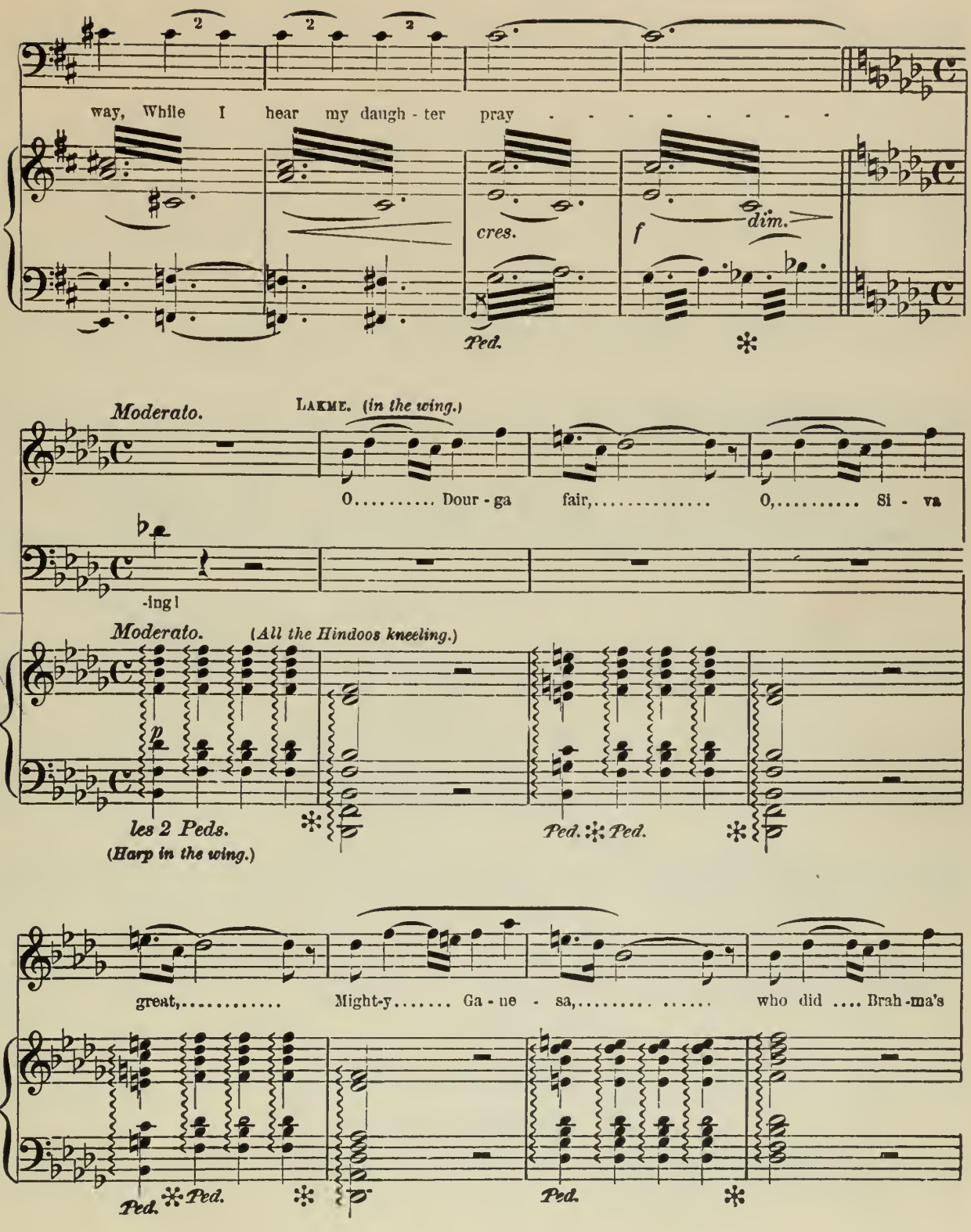

Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....
Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....
Ped.
8va.
8va. bassa.

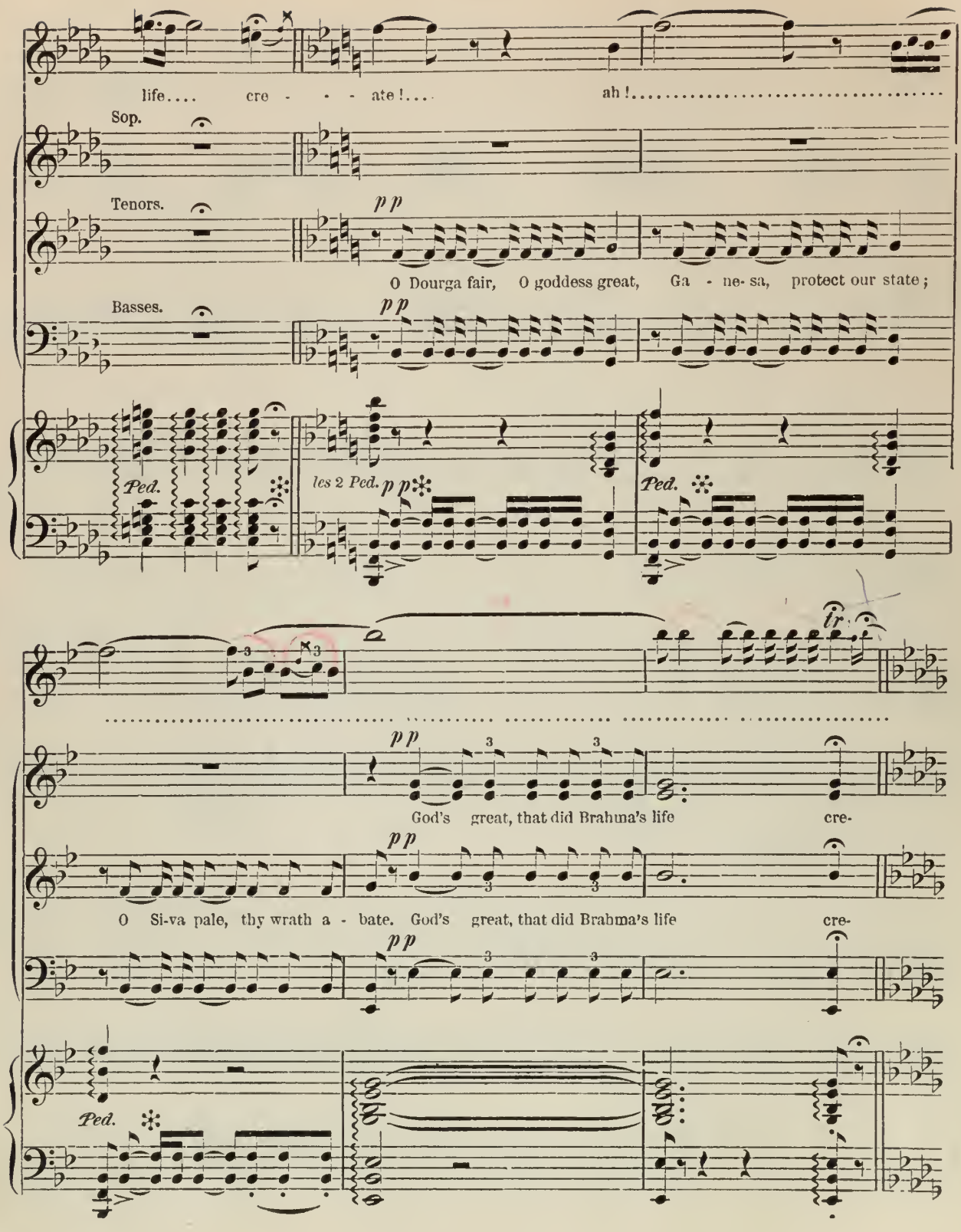

That the an - ger of Brah - ma may from us pass a - way,..... That the
That the an - ger of Brah - ma may from us pass a - way,..... .... That the
Ped.
8va.
8va. bassa.


cres.
ff
pp
an - - ger of Brah - - ma May from us turn a - way.
cres.
ff
pp
an - - ger of Brah - - ma May from us turn a - way.
cres.
ff
pp
cres.
Ped.
ff Ped.
Ped.
dim.
pp
NILAKANTHA. (coming from his dwelling.)
Thrice blessed may you be, Who faithful homage
sans rigueur.
pp
mf
ren - der To Heaven's high priest in me, Re - viled, scoff'd at, and out - - raged!

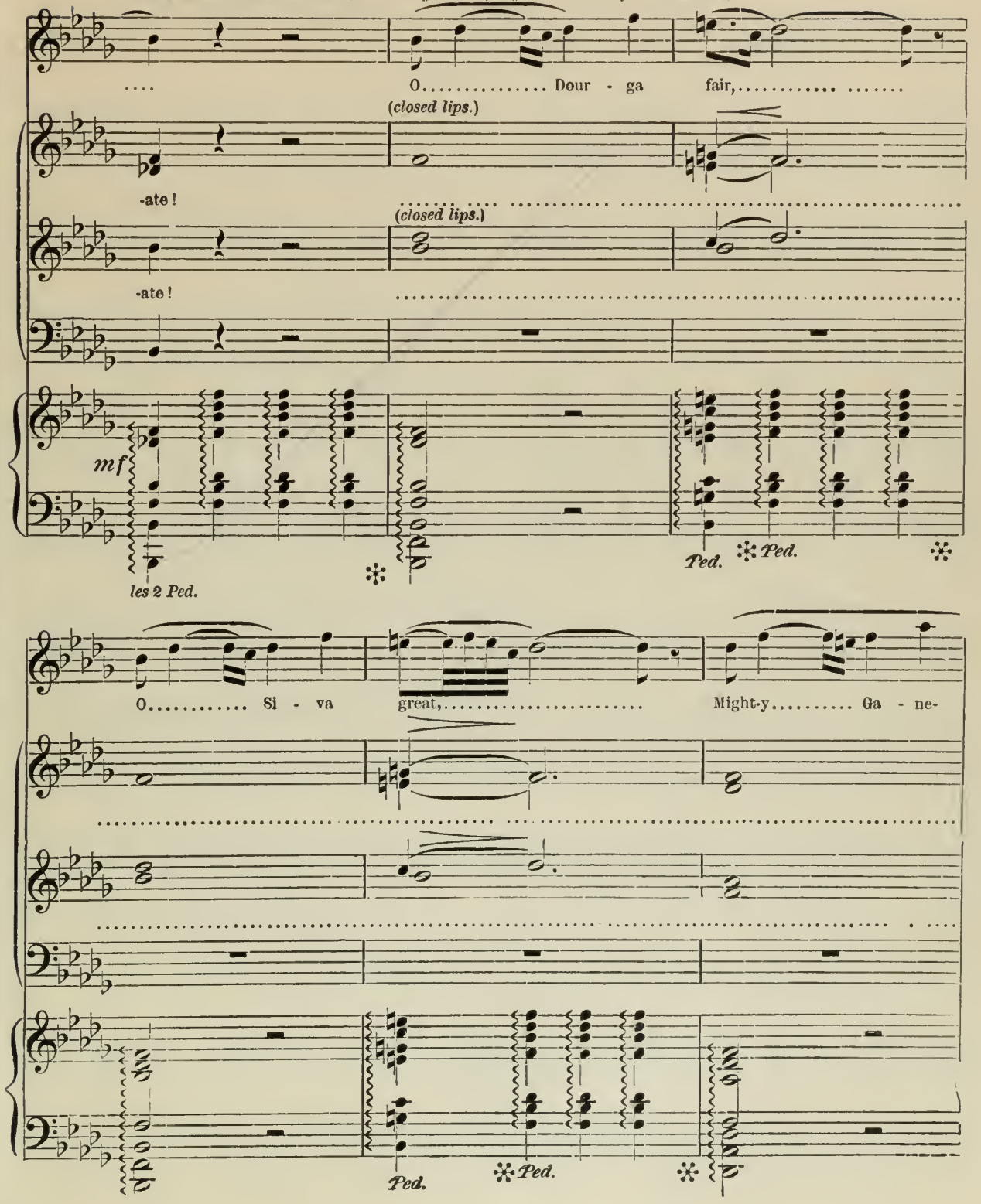

Mesuré.
Of our base vic - tors, the sway..... We'll wea - ry out, sure, though
Mesuré.
p
slow - - - ly; They have driv'n our gods a - way From the ancient tem- ples
sfz
p
ho - ly. But Brahma o - ver their heads his vengeance dire hath sus-
fp
fp

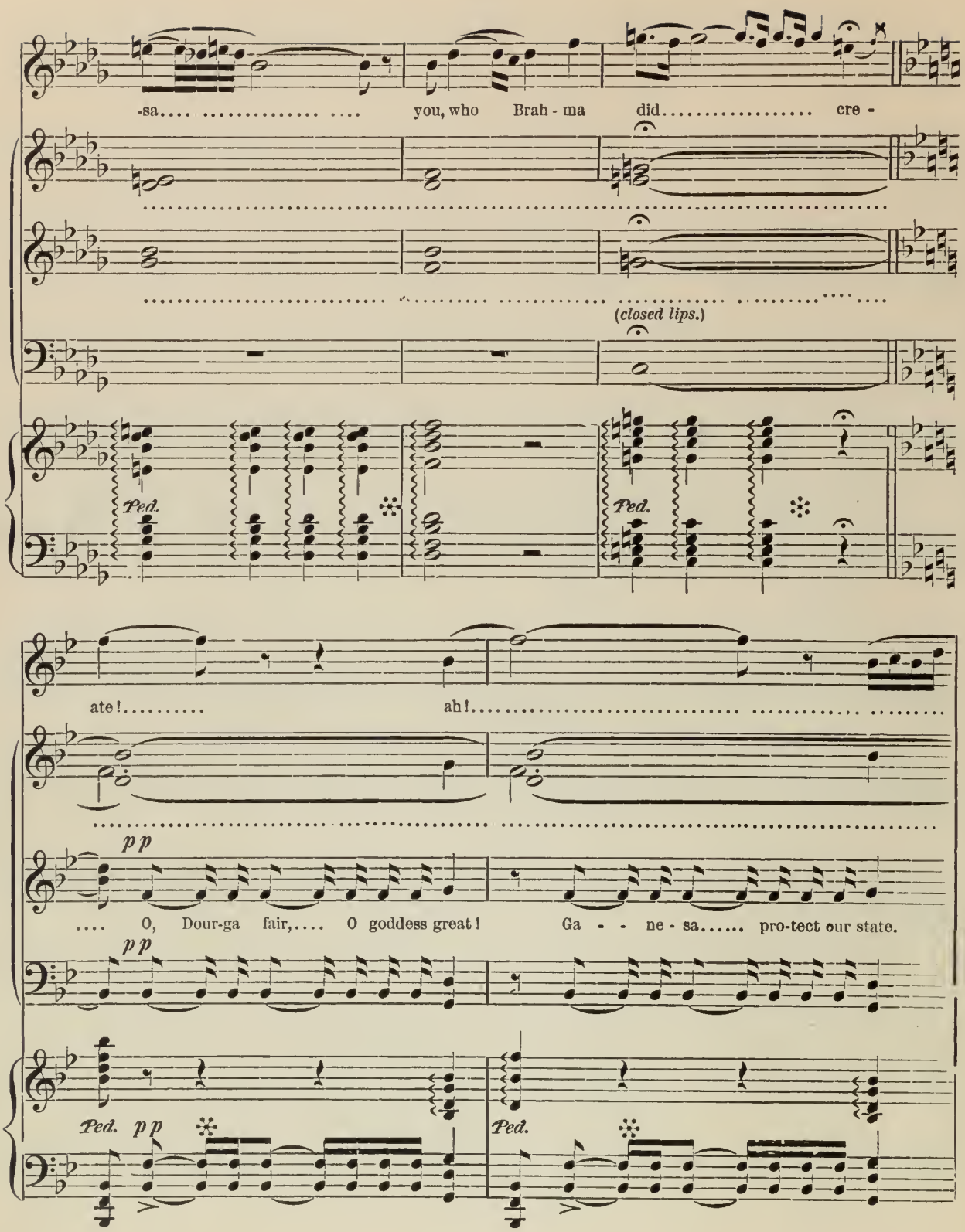

cres.
p
-pend - - ed,.... And when that ex - plodes and spreads, Our hard bond - age will be
cres.
pp
Même mouv't. (deux mesures pour une.)
end - - ed. In my dwelling here to - day..... I be - hold God's pow'r dis-
Même mouv't. (deux mesures pour une.)
p
cres. e animato.
-play - - ing. Up to him I soar a - way; I be - hold, and soar a-
cres. e animato.

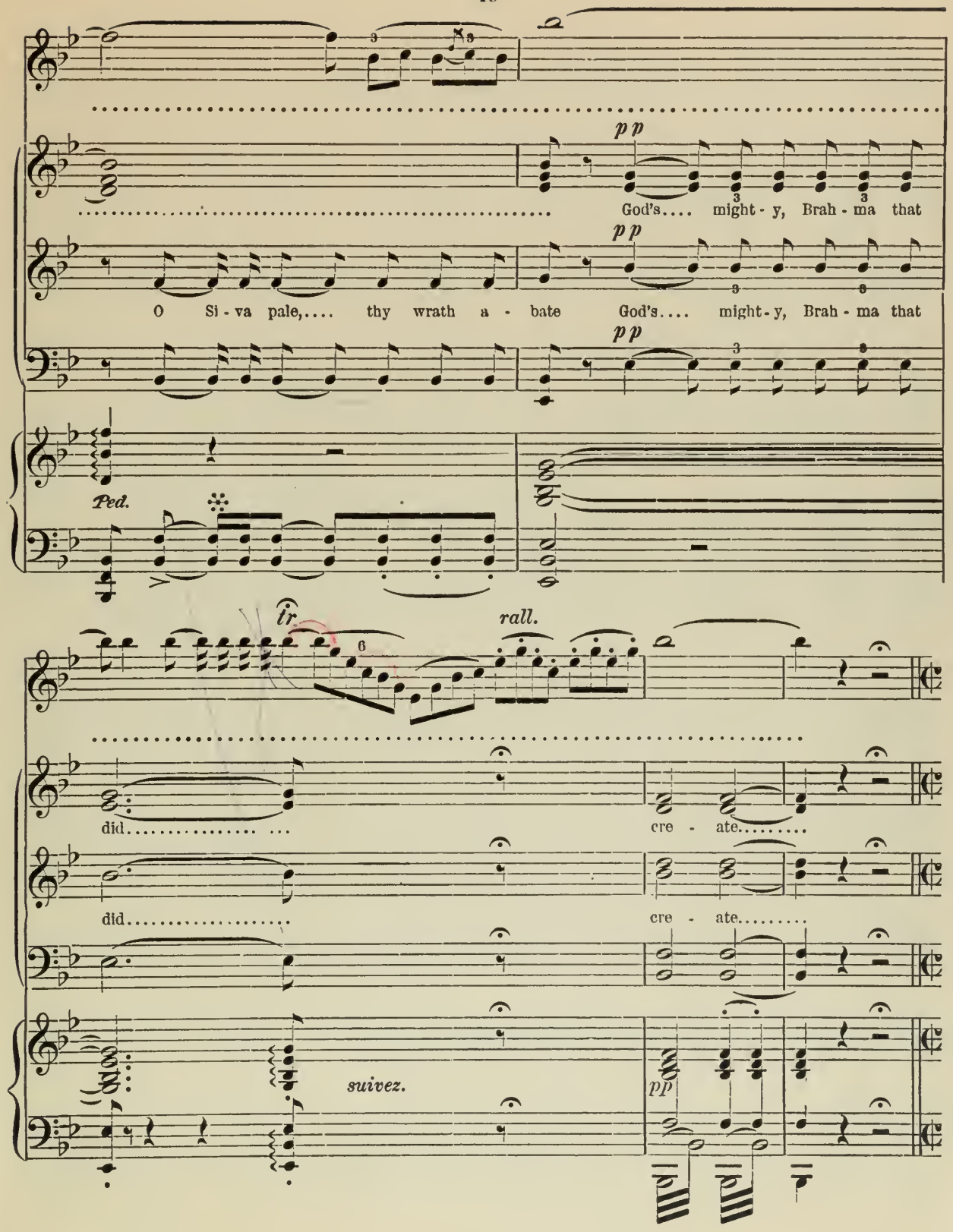

way, While I hear my daugh - ter pray
cres.
f
dim.
Ped.
Moderato.
LAKME. (in the wing.)
O..... Dour - ga fair,..... O,..... Si - va
-ing!
Moderato.
(All the Hindoos kneeling.)
p
les 2 Peds.
(Harp in the wing.)
Ped. Ped. Ped.
great,..... Might-y..... Ga - ne - sa,..... who did .... Brah-ma's
Ped. Ped. Ped.

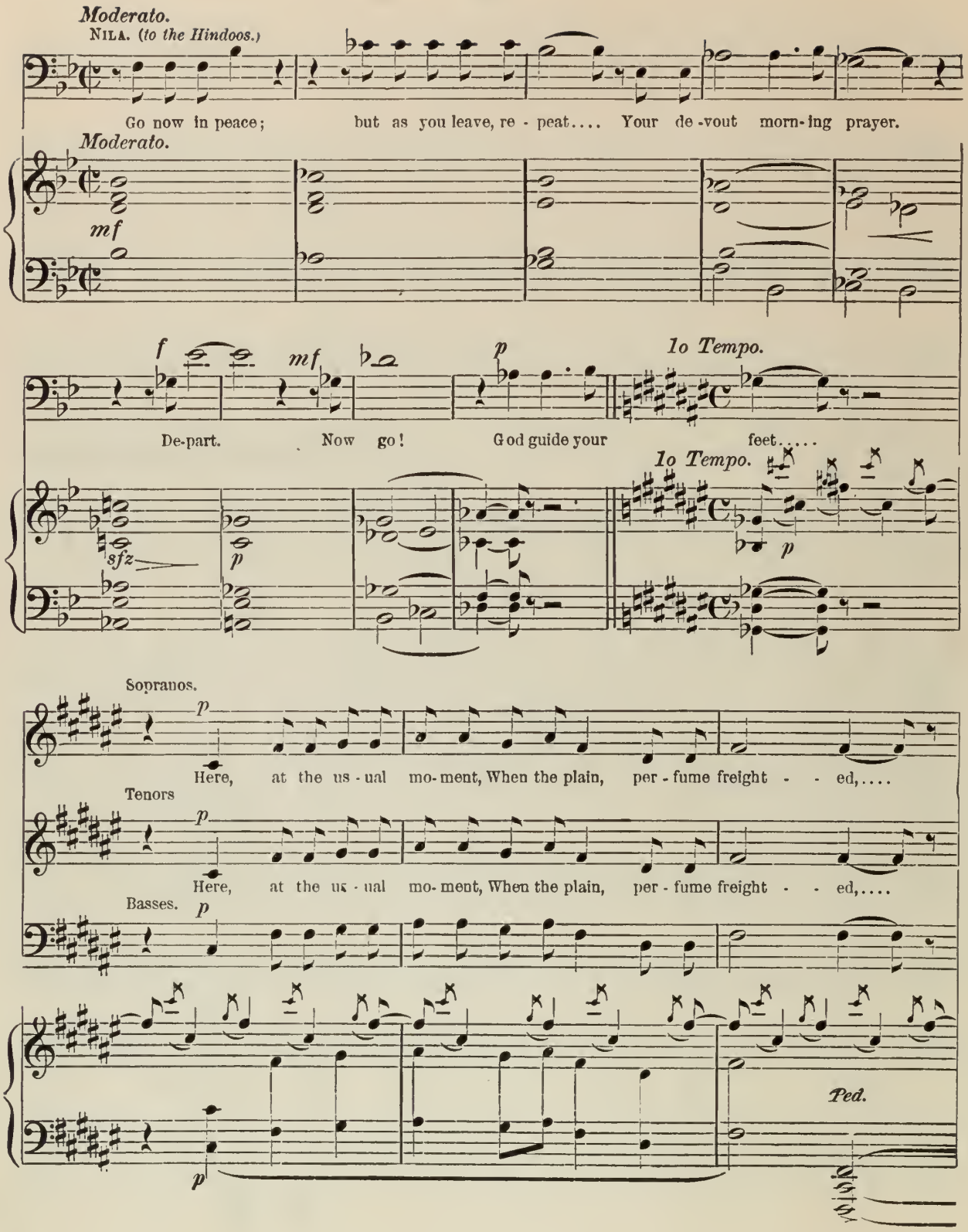

life.... cre - - - ate!.... ah!.....
Sop.
Tenors.
pp
O Dourga fair, O goddess great, Ga - ne- sa, protect our state;
Basses.
pp
Ped.
les 2 Ped. p p
Ped.
tr
pp
God's great, that did Brahma's life cre-
pp
O Si-va pale, thy wrath a - bate. God's great, that did Brahma's life cre-
pp
Ped.

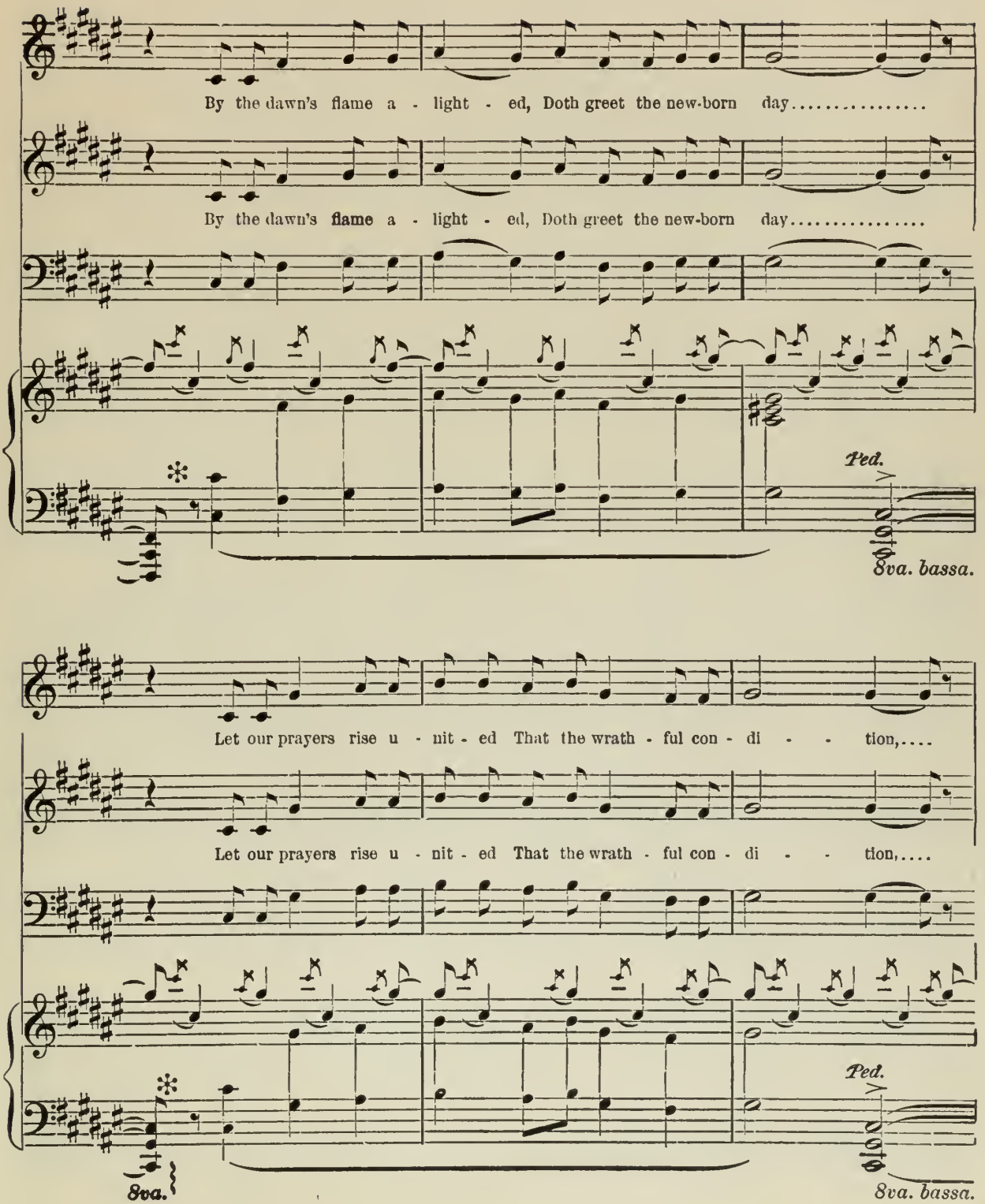
(LAKME *enters from her home, and mingles her prayer with that of the Hindoos.*)

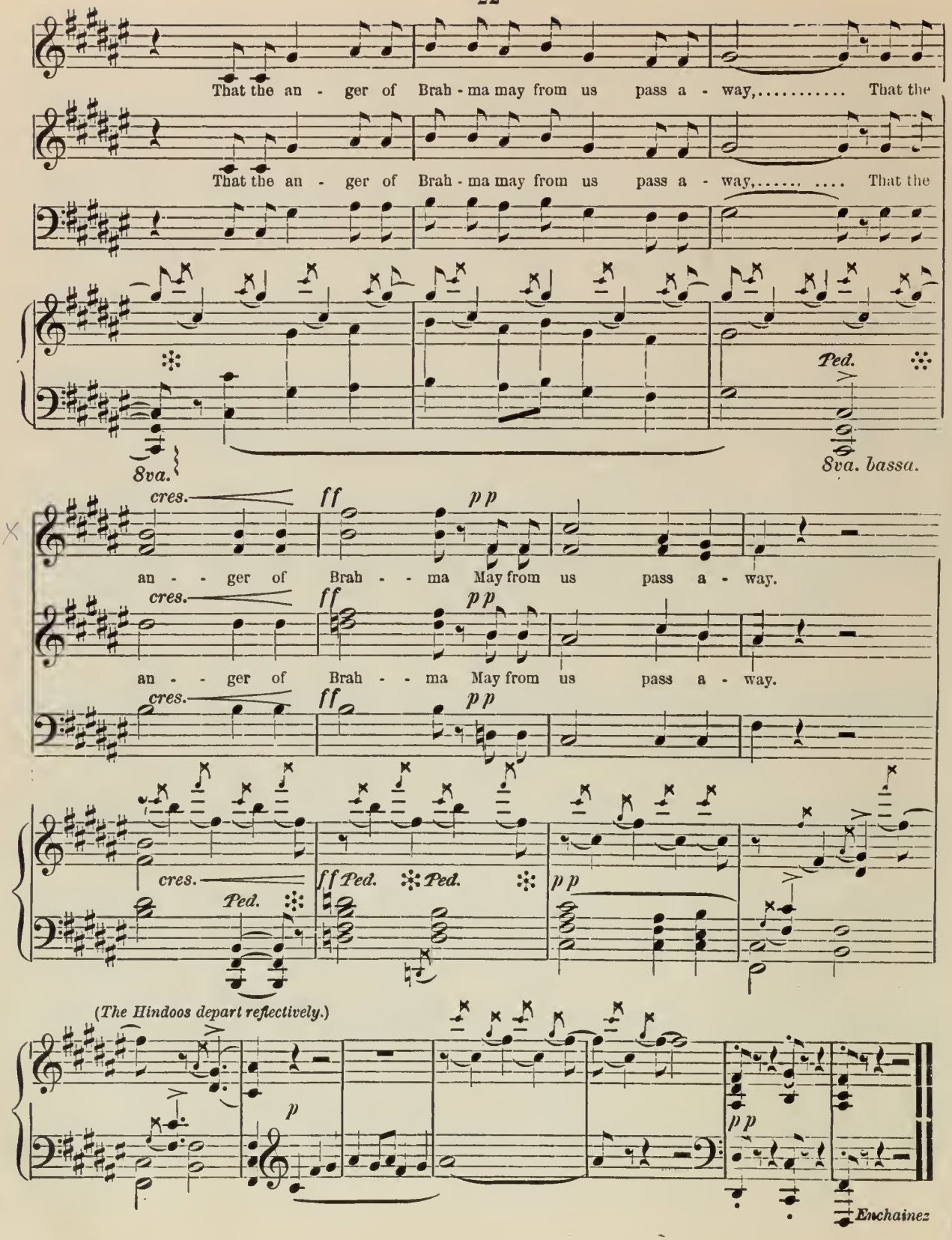



-sa.... .... you, who Brah - ma did..... cre -
(closed lips.)
Ped.
Ped.
ate!..... ah!.....
p p
.... O, Dour-ga fair,.... O goddess great! Ga - - ne - sa..... pro-tect our state.
p p
Ped. p p
Ped.


pp
God's.... might - y, Brah - ma that
O Si - va pale,.... thy wrath a - bate
Ped.
tr
rall.
did.....
cre - ate.....
suivez.
pp

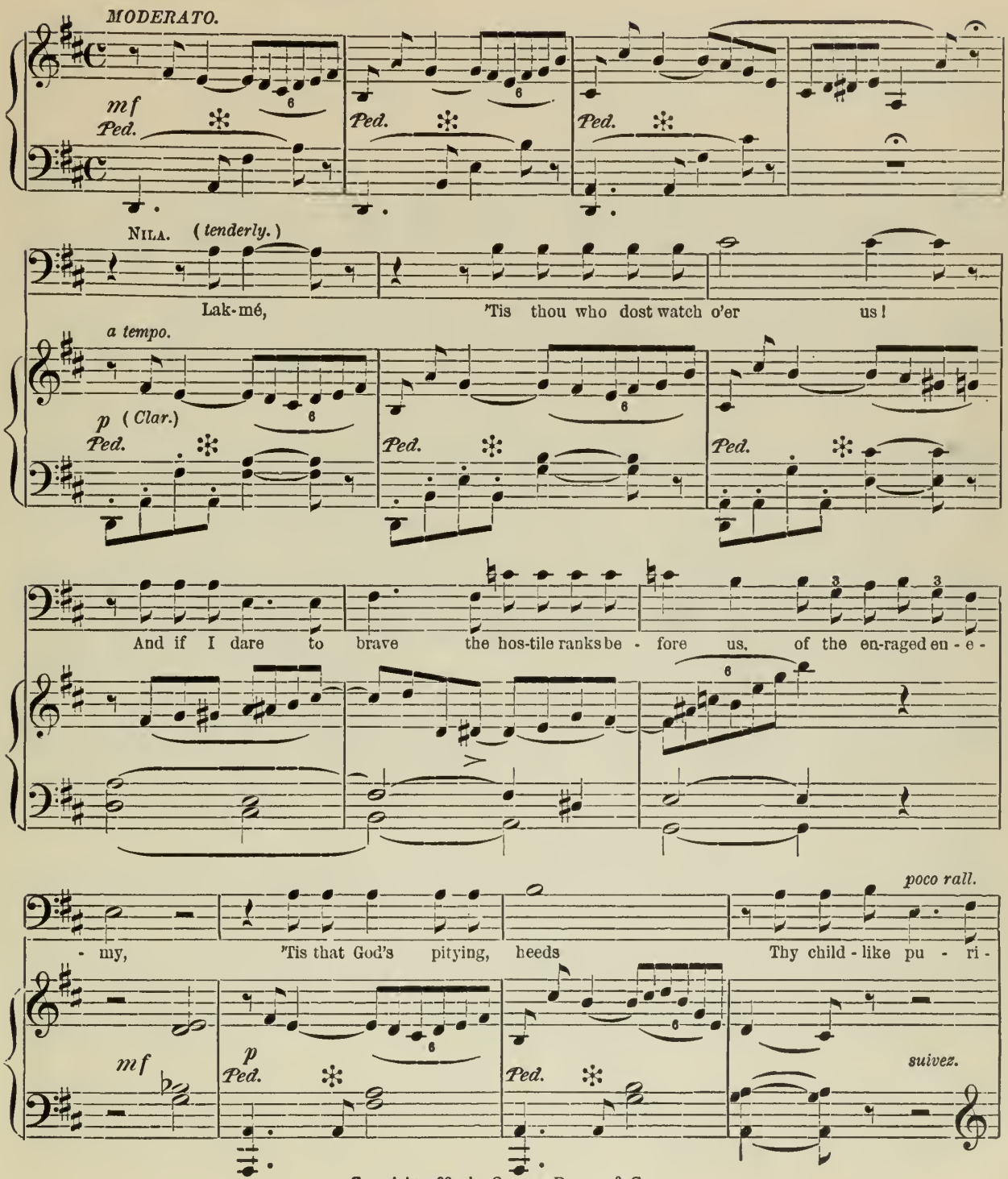

Moderato.
NILA. (to the Hindoos.)
Go now in peace; but as you leave, re - peat.... Your de-vout morn-ing prayer.
Moderato.
mf
f
mf
p
1o Tempo.
De-part. Now go! God guide your feet.....
1o Tempo.
sfz
p
p
Sopranos.
p
Here, at the us - ual mo-ment, When the plain, per - fume freight - - ed,....
Tenors
p
Here, at the us - ual mo-ment, When the plain, per - fume freight - - ed,....
Basses.
p
Ped.
p


By the dawn's flame a - light - ed, Doth greet the new-born day.....
By the dawn's flame a - light - ed, Doth greet the new-born day.....
Ped.
8va. bassa.
Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....
Let our prayers rise u - nit - ed That the wrath - ful con - di - - tion,....
Ped.
8va.
8va. bassa.


That the an - ger of Brah - ma may from us pass a - way,..... That the
That the an - ger of Brah - ma may from us pass a - way,..... That the
Ped.
8va.
8va. bassa.
cres.
ff
pp
an - ger of Brah - ma May from us pass a - way.
an - ger of Brah - ma May from us pass a - way.
Ped.
(The Hindoos depart reflectively.)
p
Enchainez

LAKMÉ, 'TIS THOU WHO DOST WATCH.

SCENE. III. *The same, except the Chorus.*



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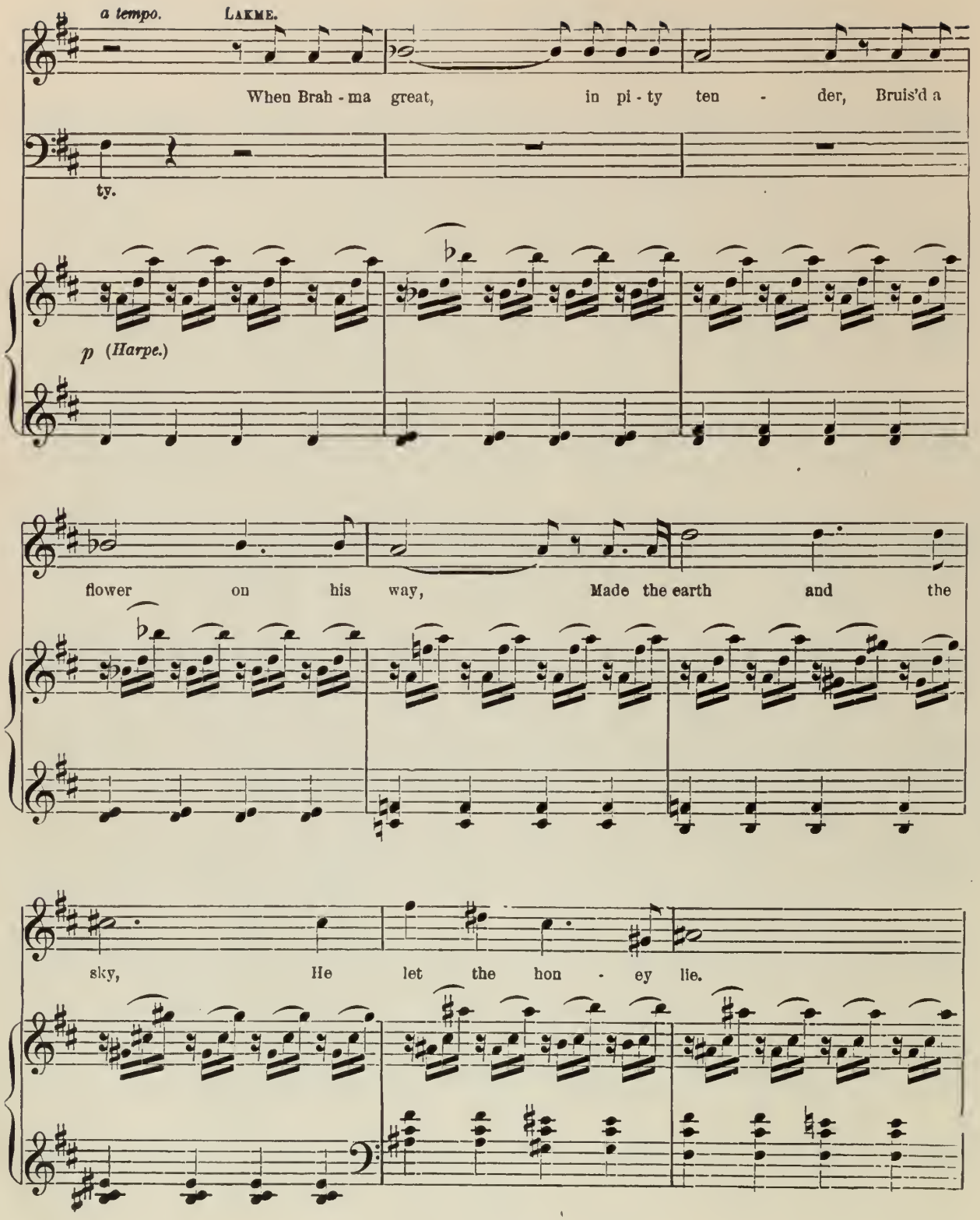
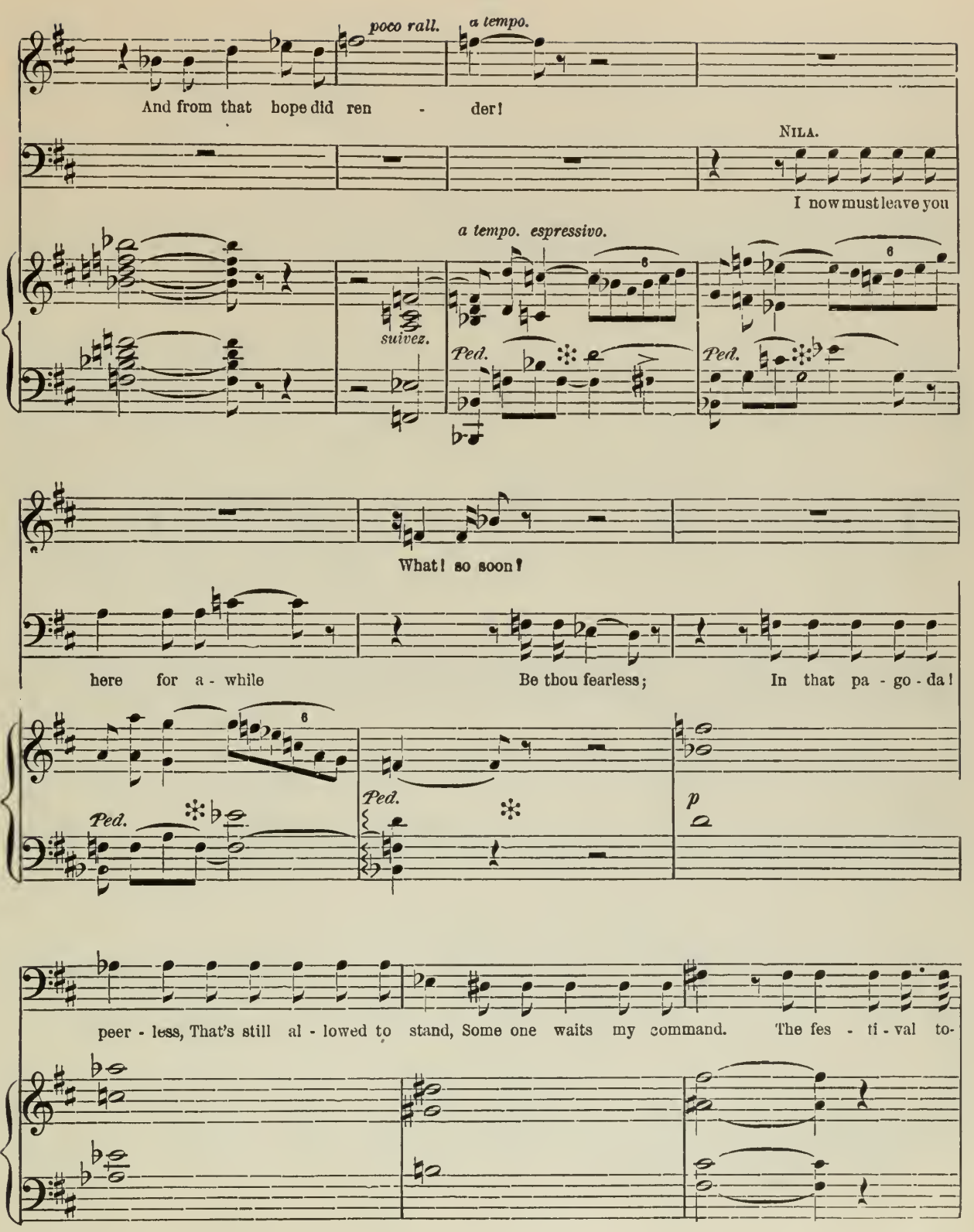
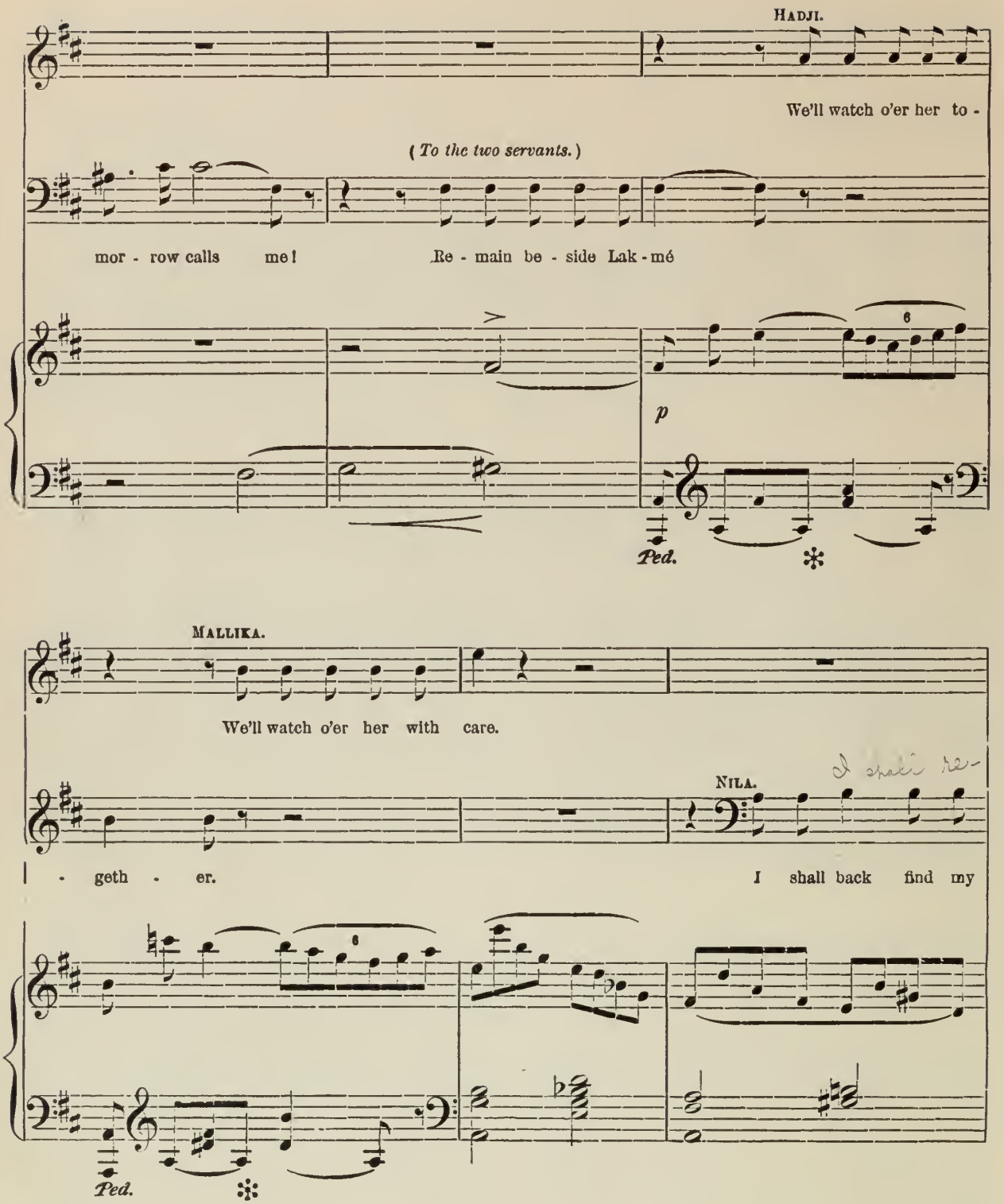
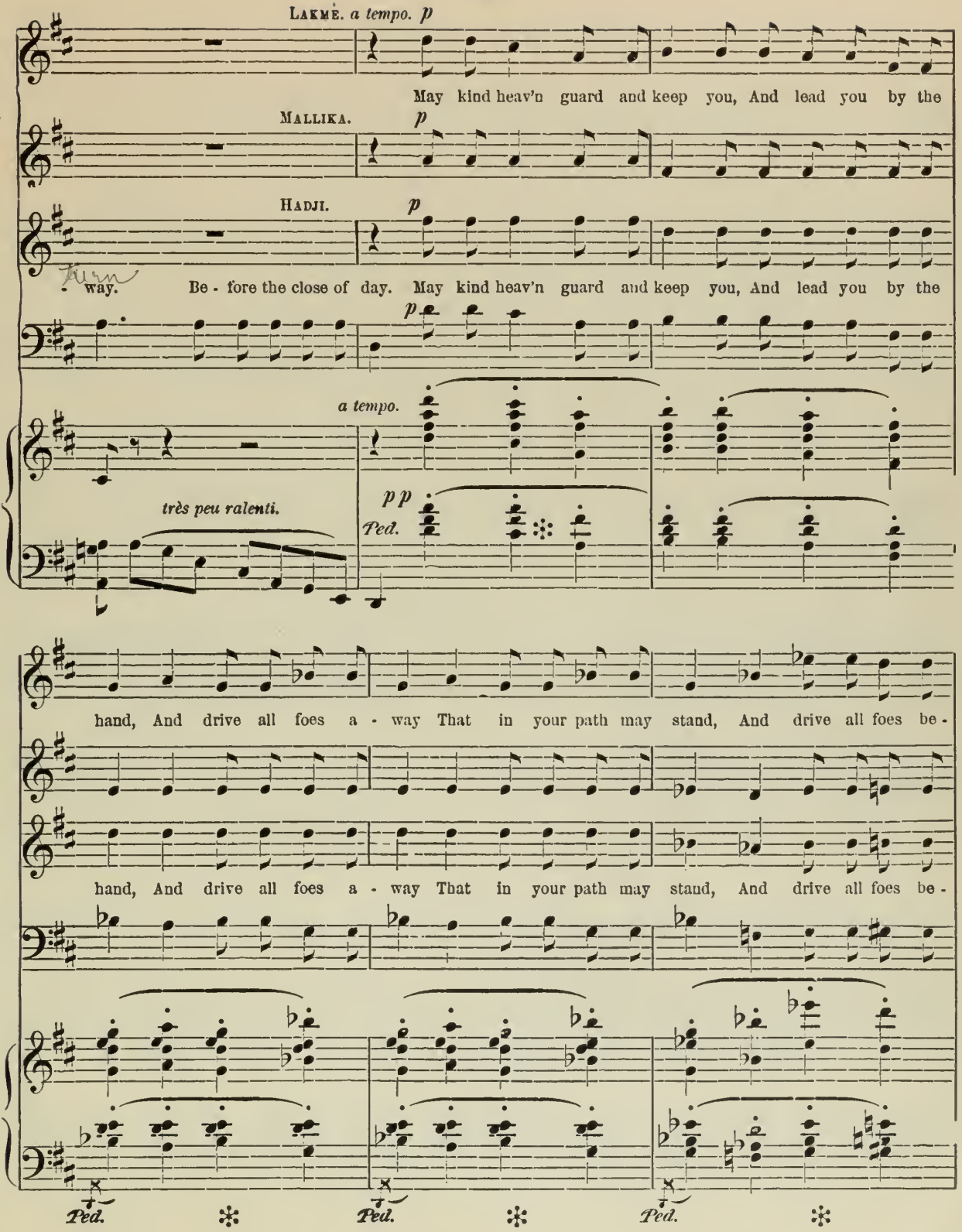
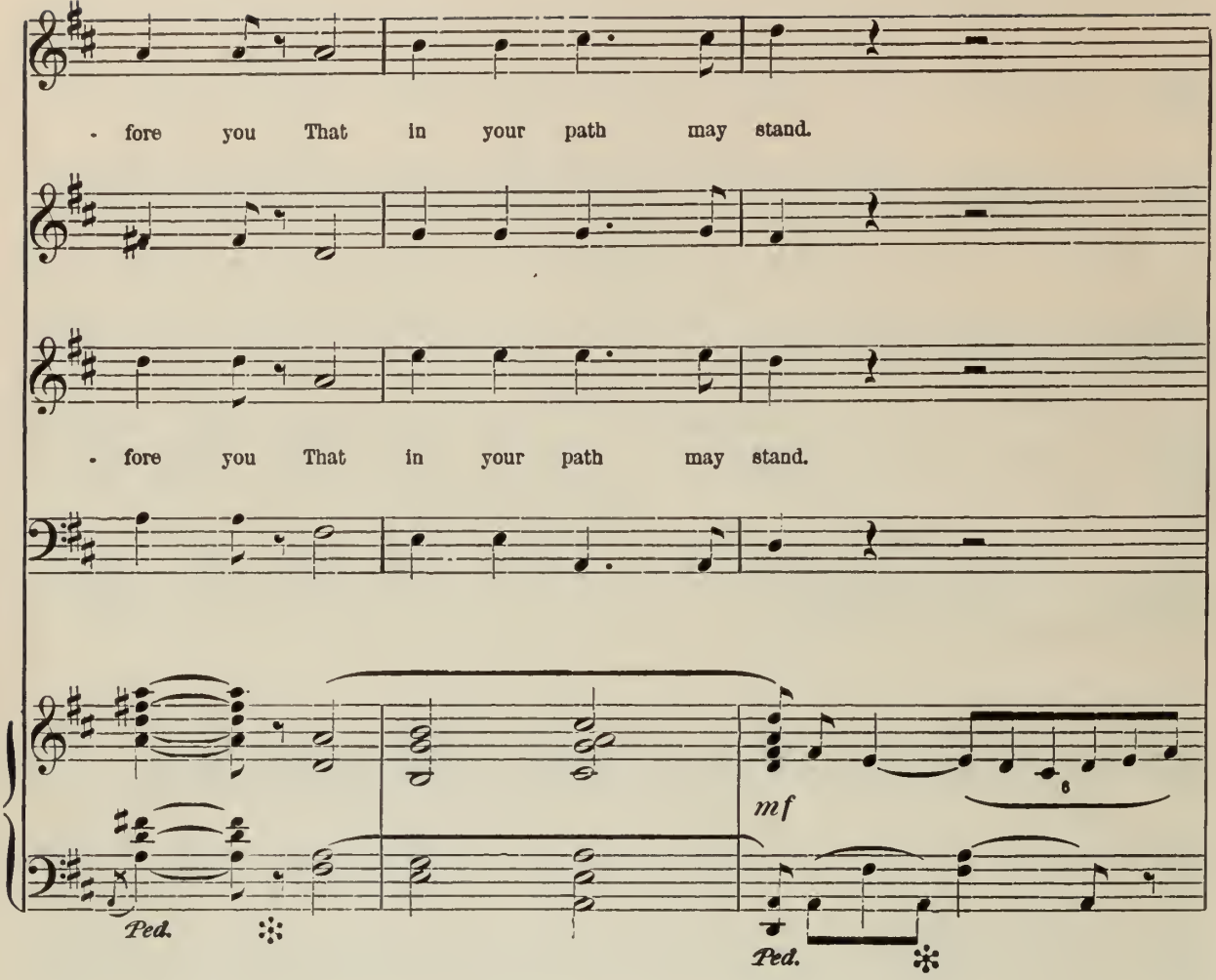

a tempo.
LAKME.
When Brah - ma great, in pi - ty ten - der, Bruis'd a
ty.
p (Harpe.)
flower on his way, Made the earth and the
sky, He let the hon - ey lie.

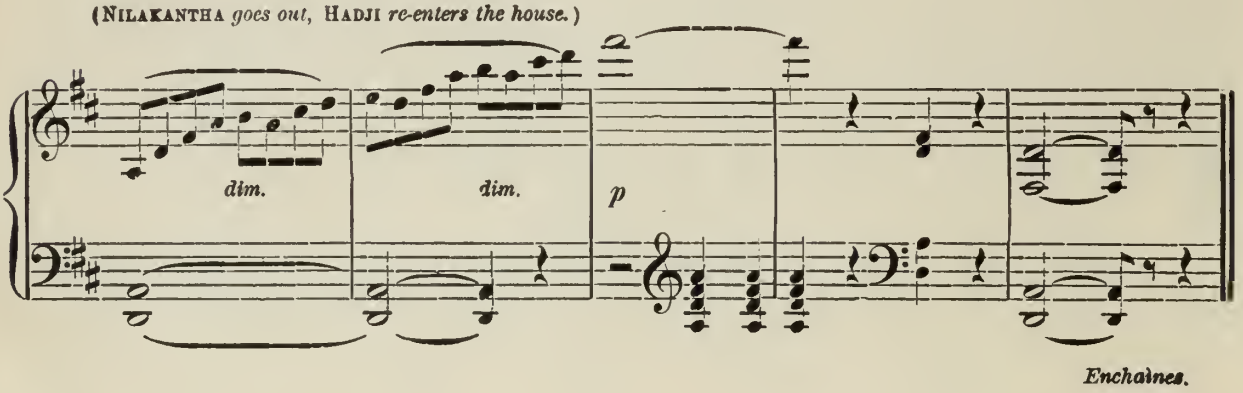

poco rall.
a tempo.
And from that hope did ren - der!
NILA.
I now must leave you
a tempo. espressivo.
suivez.
Ped.
Ped.
What! so soon!
here for a - while
Be thou fearless;
In that pa - go - da!
Ped.
Ped.
p
peer - less, That's still al - lowed to stand, Some one waits my command. The fes - ti - val to-


HADJI.
We'll watch o'er her to -
(To the two servants.)
mor - row calls me!
Re - main be - side Lak - mé
p
Ped.
MALLIKA.
We'll watch o'er her with care.
NILA.
I shall re-
- geth - er.
I shall back find my
Ped.


LAKMÉ. a tempo. p
May kind heav'n guard and keep you, And lead you by the
MALLIKA. p
HADJI. p
- way. Be - fore the close of day. May kind heav'n guard and keep you, And lead you by the
p
a tempo.
très peu ralenti.
p p
Ped.
hand, And drive all foes a - way That in your path may stand, And drive all foes be -
hand, And drive all foes a - way That in your path may stand, And drive all foes be -
Ped. Ped. Ped.



(NILAKANTHA *goes out,* HADJI *re-enters the house.*)



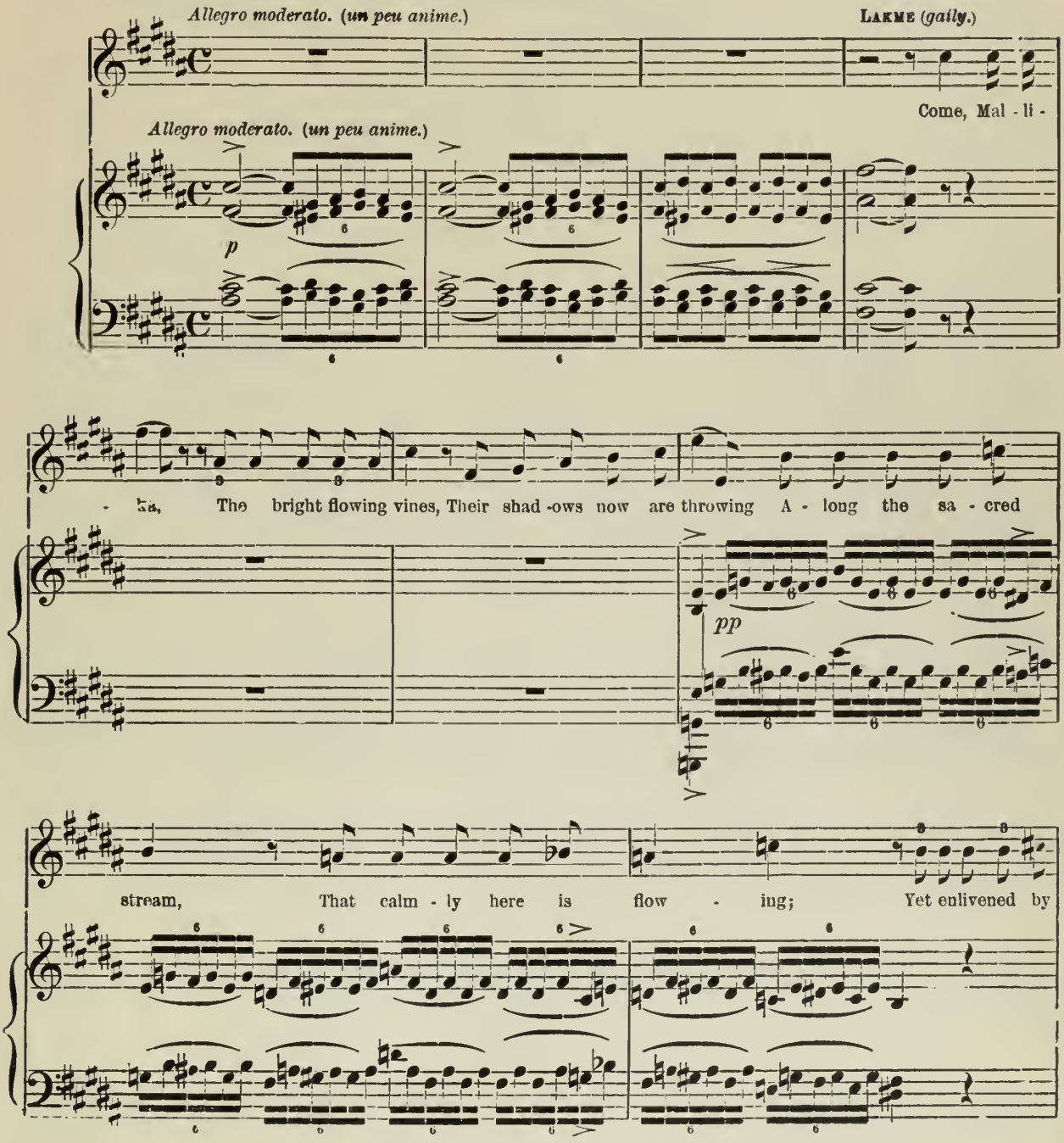
Enchaînez.

COME, MALLIKA.

DUO.

SCENE IV. LAKME—MALLIKA.

LAKME. (*Takes off some jewels, and places them on a stone table.*)



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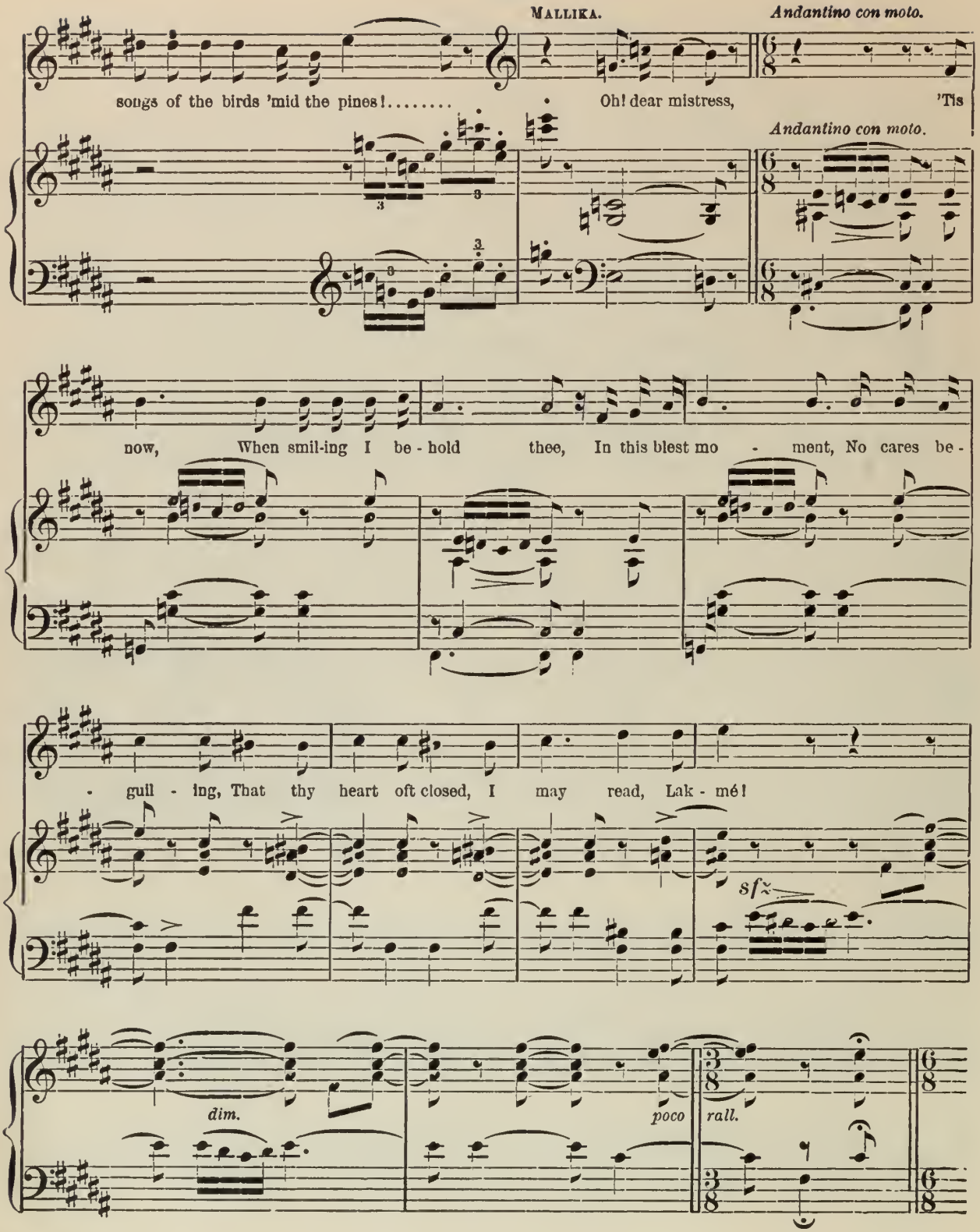
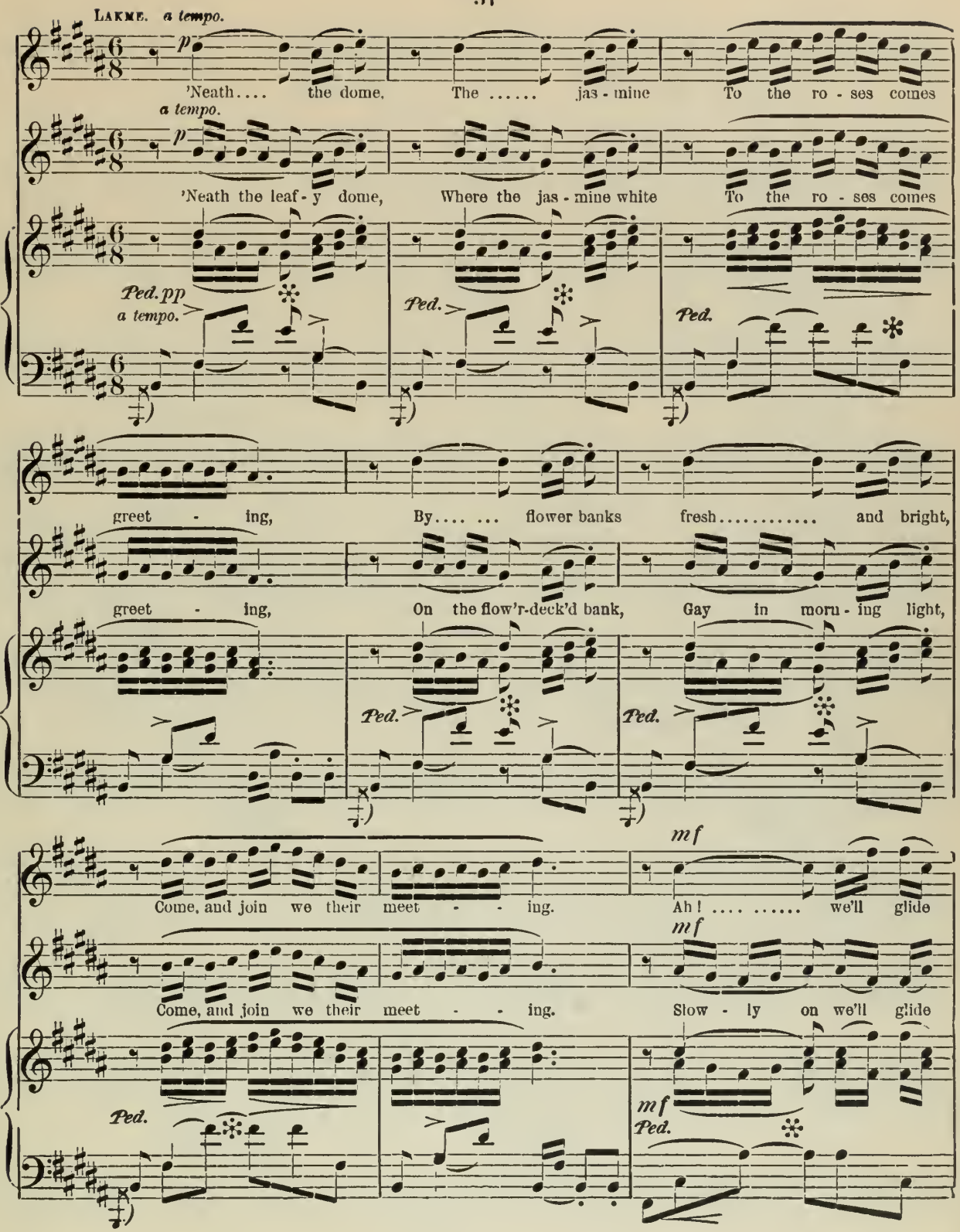
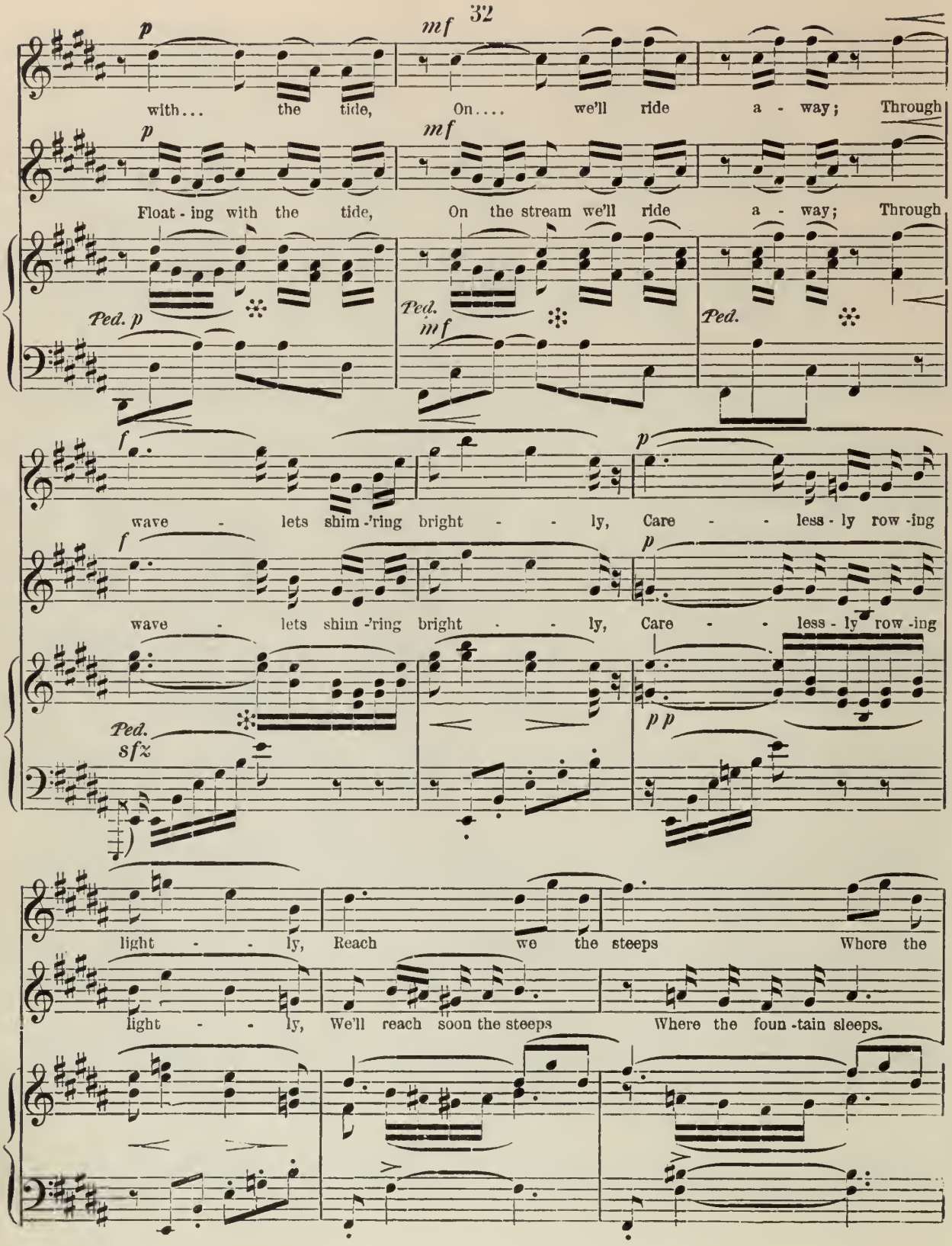
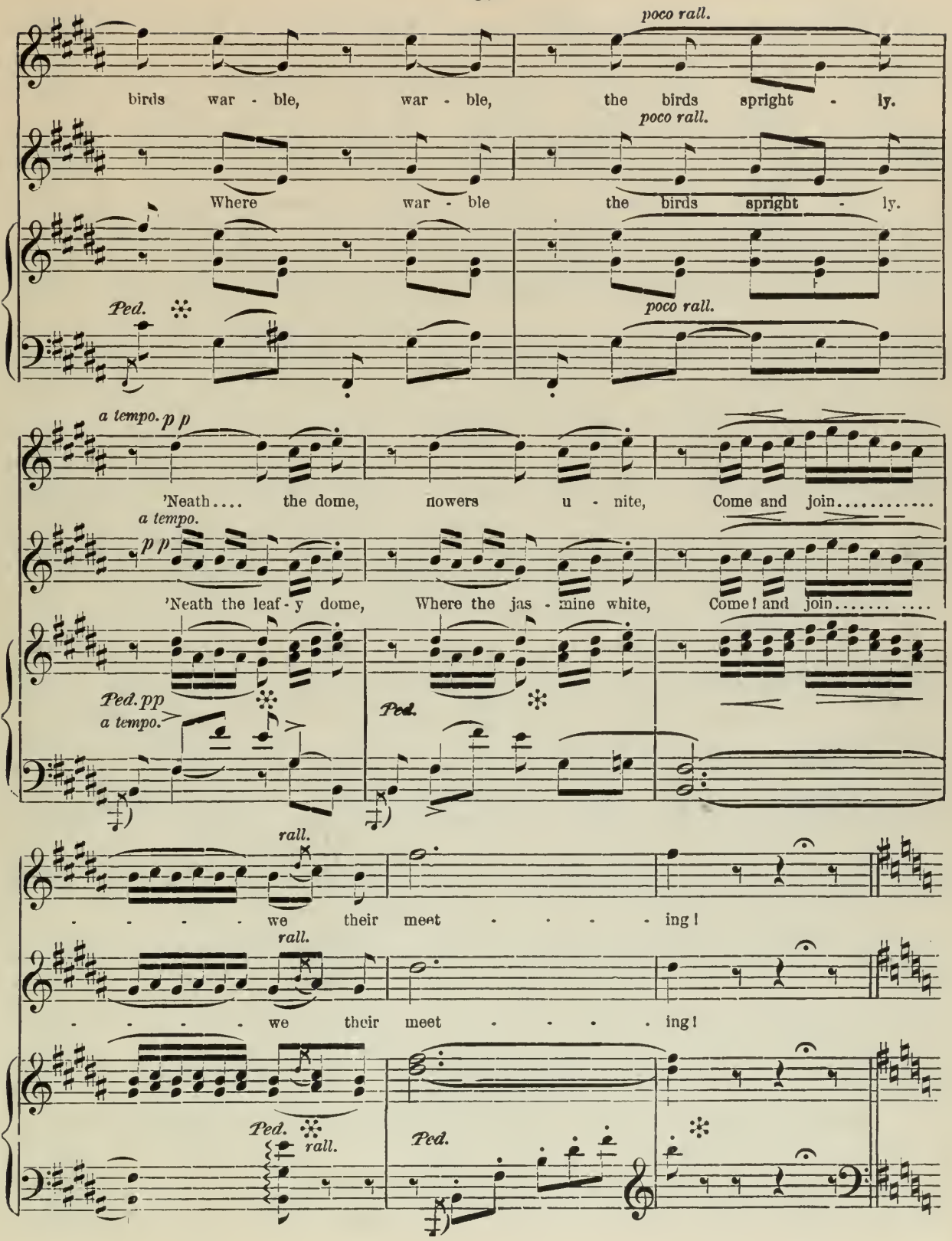
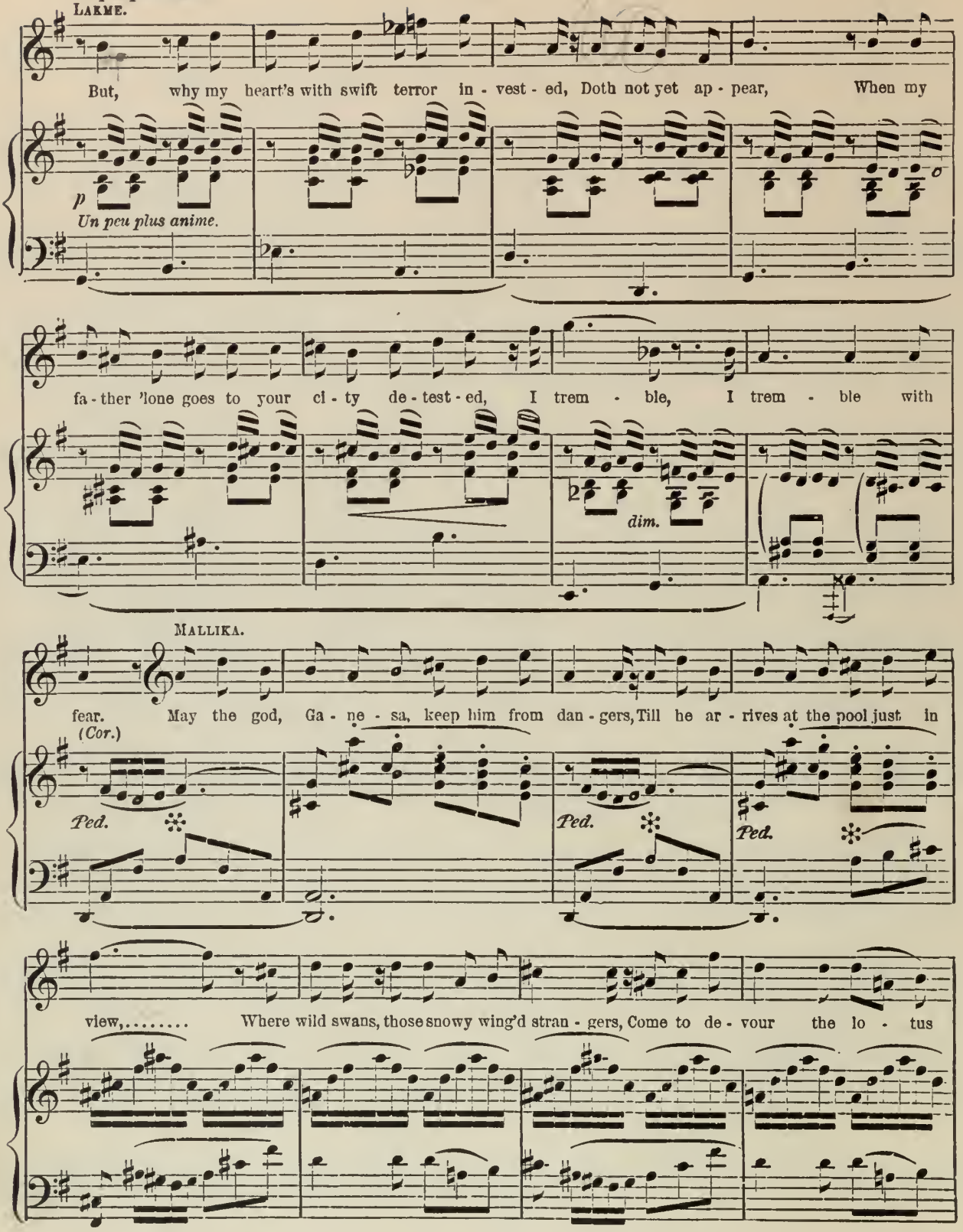
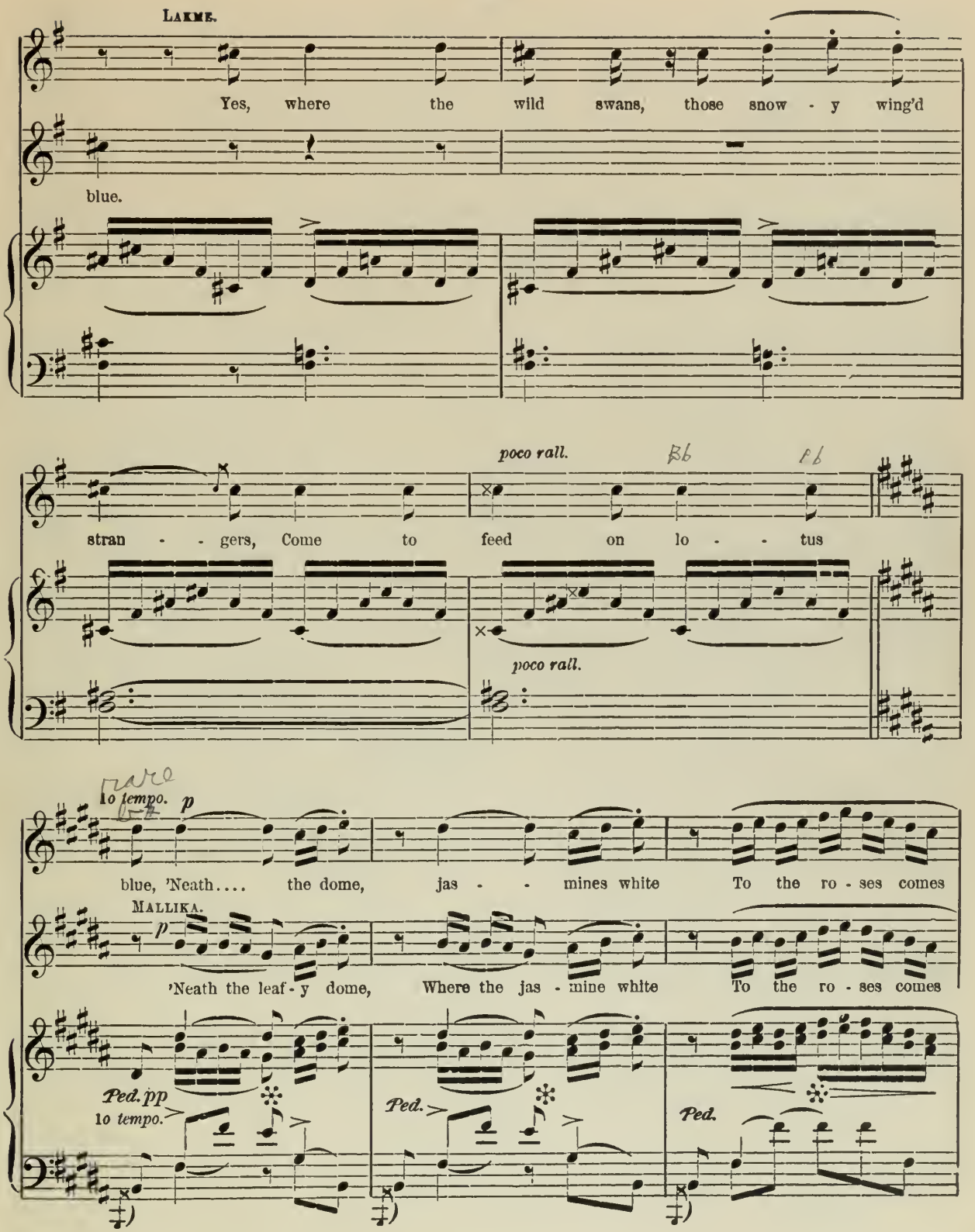

MALLIKA.
Andantino con moto.
songs of the birds 'mid the pines!.....
Oh! dear mistress,
'Tis
Andantino con moto.
now, When smil-ing I be - hold thee, In this blest mo - ment, No cares be -
- guil - ing, That thy heart oft closed, I may read, Lak - mé!
sfz
dim.
poco rall.

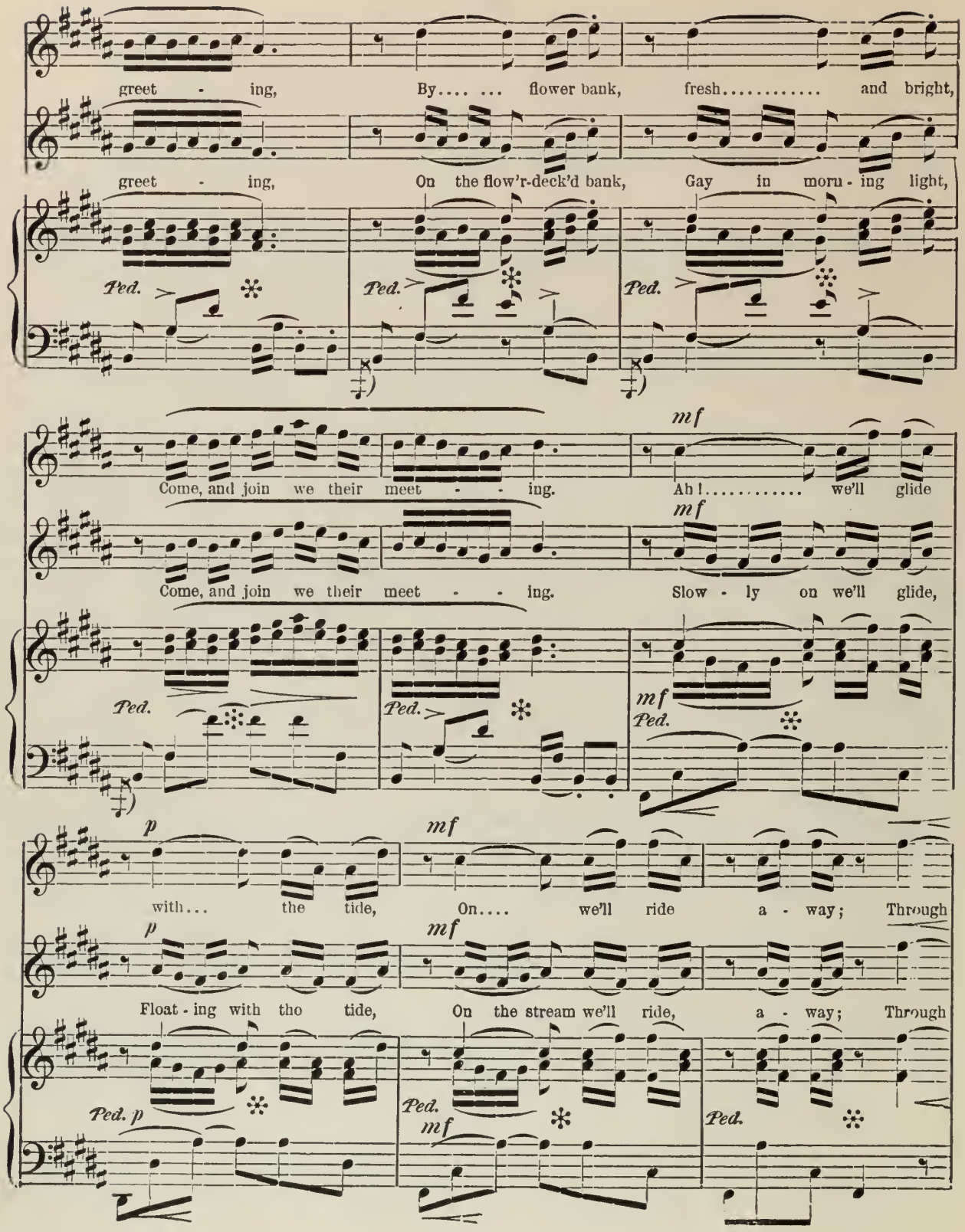

LAKME. a tempo.
p
'Neath.... the dome, The ..... jas - mine To the ro - ses comes
a tempo.
p
'Neath the leaf - y dome, Where the jas - mine white To the ro - ses comes
Ped. pp
a tempo.
Ped.
Ped.
greet - ing, By.... ... flower banks fresh..... and bright,
greet - ing, On the flow'r-deck'd bank, Gay in morn - ing light,
Ped.
Ped.
mf
Come, and join we their meet - - ing. Ah! .... we'll glide
mf
Come, and join we their meet - - ing. Slow - ly on we'll glide
Ped.
mf
Ped.

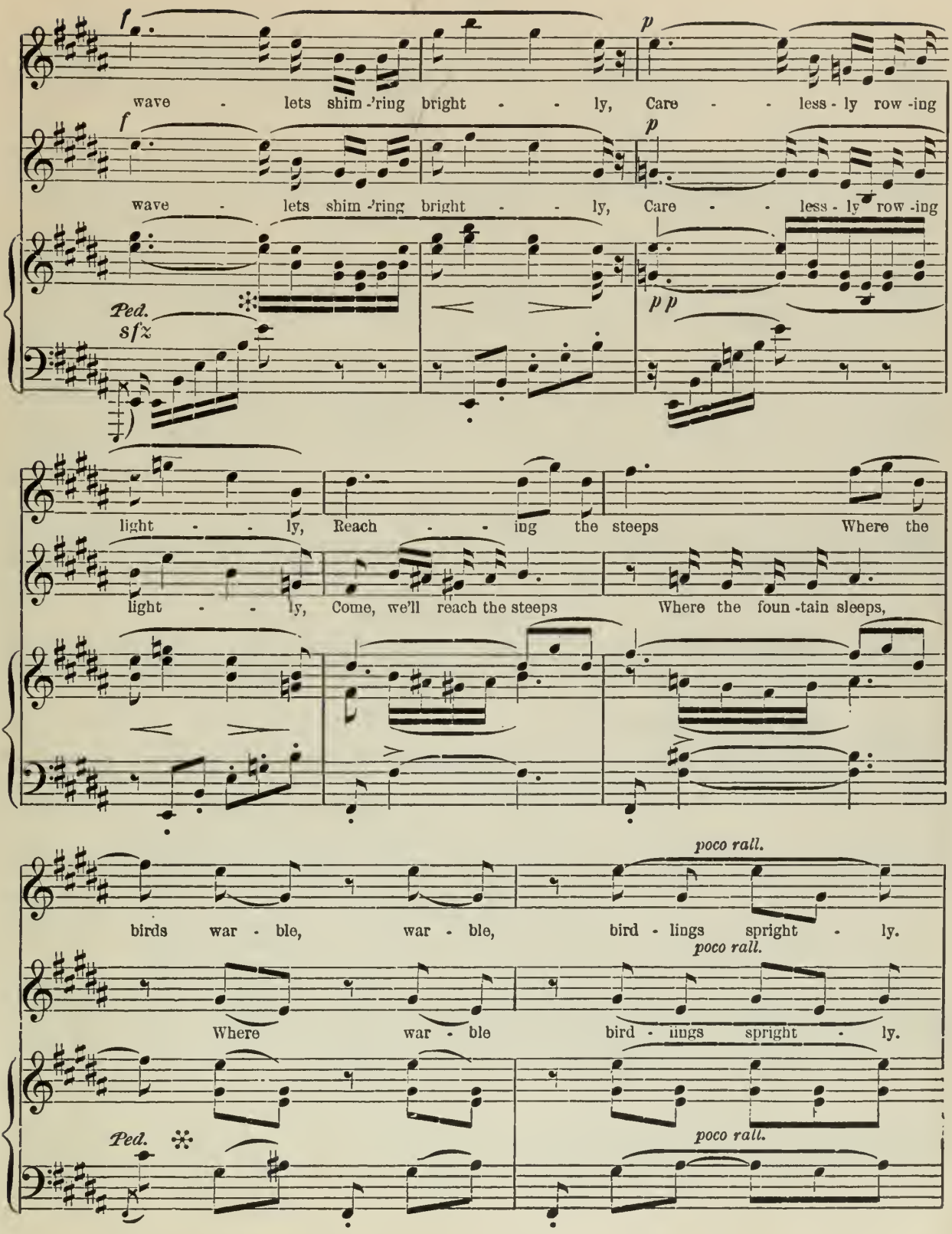

p
mf
with... the tide, On.... we'll ride a - way; Through
Float - ing with the tide, On the stream we'll ride a - way; Through
Ped. p
Ped. mf
Ped.
f
p
wave - lets shim - 'ring bright - - ly, Care - - less - ly row - ing
wave - lets shim - 'ring bright - - ly, Care - - less - ly row - ing
Ped. sfz
p p
light - - ly, Reach we the steeps Where the
light - - ly, We'll reach soon the steeps Where the foun - tain sleeps.

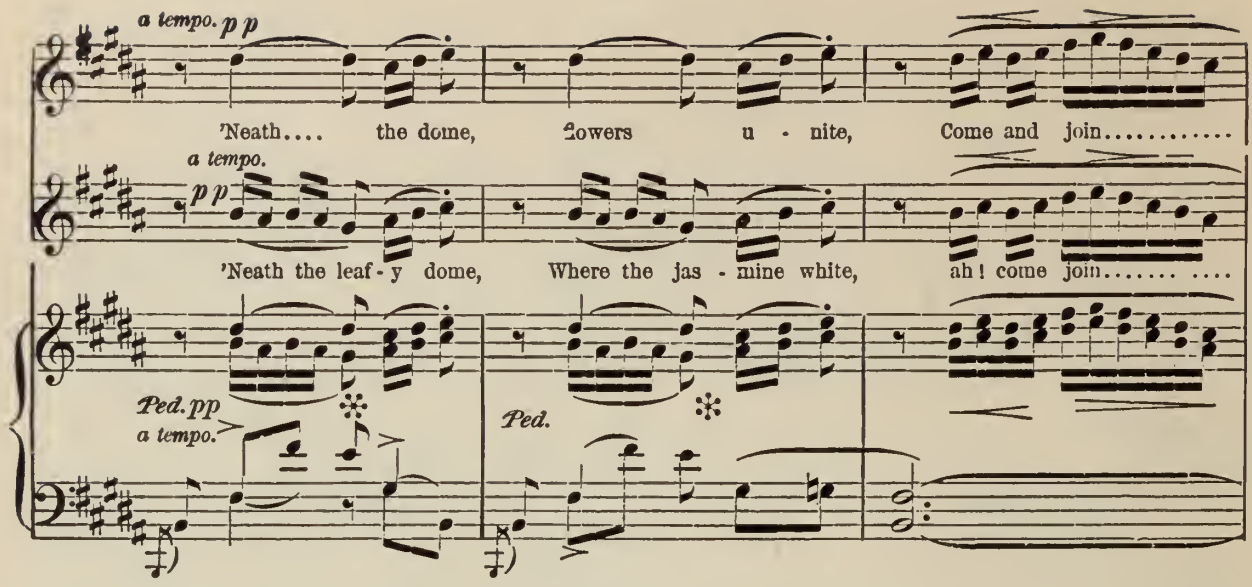

poco rall.
birds war - ble, war - ble, the birds spright - ly.
poco rall.
Where war - ble the birds spright - ly.
Ped.
poco rall.
a tempo. p p
'Neath.... the dome, nowers u - nite, Come and join.....
a tempo.
p p
'Neath the leaf - y dome, Where the jas - mine white, Come! and join..... ....
Ped. pp
a tempo.
Ped.
rall.
- - - - we their meet - - - - ing!
rall.
- - - - we their meet - - - - ing!
Ped.
rall.
Ped.

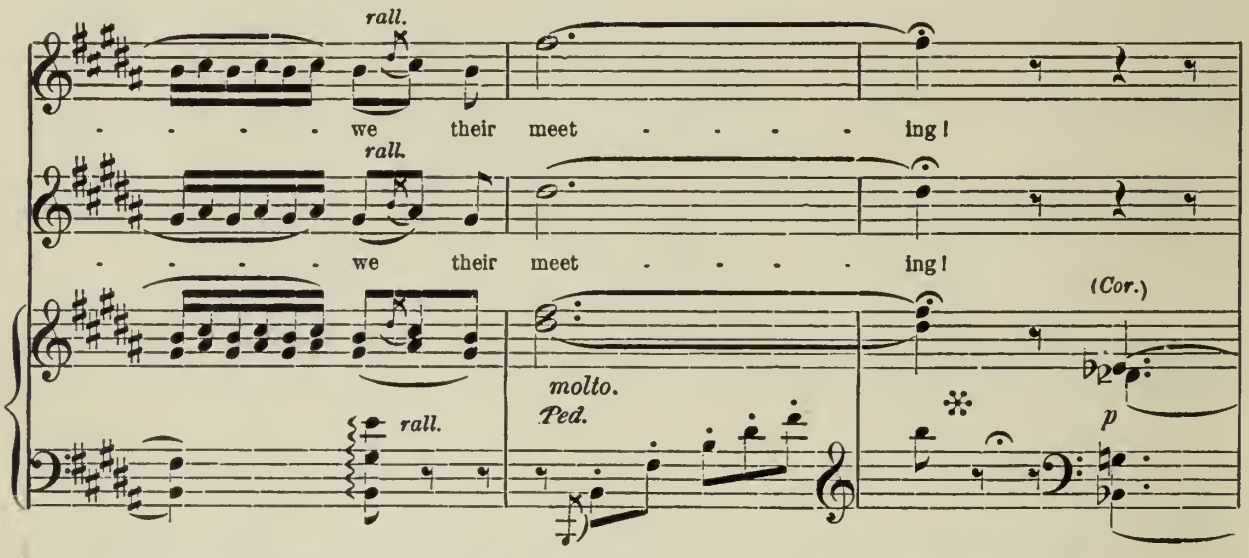

Un peu plus anime.
LAKME.
But, why my heart's with swift terror in - vest - ed, Doth not yet ap - pear, When my
p
Un peu plus anime.
fa - ther 'lone goes to your ci - ty de - test - ed, I trem - ble, I trem - ble with
dim.
MALLIKA.
fear. May the god, Ga - ne - sa, keep him from dan - gers, Till he ar - rives at the pool just in
(Cor.)
Ped.
Ped.
Ped.
view,..... Where wild swans, those snowy wing'd stran - gers, Come to de - vour the lo - tus


LAKME.
Yes, where the wild swans, those snow - y wing'd
blue.
poco rall.
stran - - gers, Come to feed on lo - - tus
poco rall.
In tempo. p
blue, 'Neath.... the dome, jas - - mines white To the ro - ses comes
MALLIKA.
p
'Neath the leaf - y dome, Where the jas - mine white To the ro - ses comes
Ped. pp
In tempo.
Ped.
Ped.

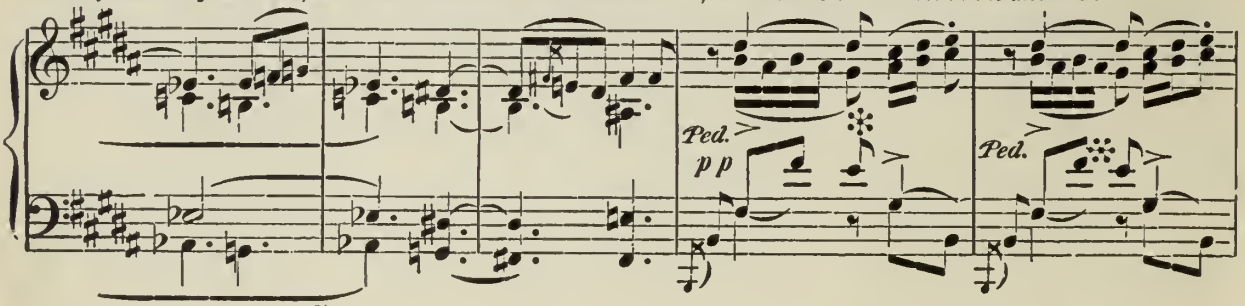

greet - ing, By.... ... flower bank, fresh..... and bright,
greet - ing, On the flow'r-deck'd bank, Gay in morn - ing light,
Ped. Ped. Ped.
Come, and join we their meet - - ing. Ah! ..... we'll glide
mf
Come, and join we their meet - - ing. Slow - ly on we'll glide,
Ped. Ped. mf Ped.
p mf
with... the tide, On.... we'll ride a - way; Through
p mf
Float - ing with tho tide, On the stream we'll ride, a - way; Through
Ped. p Ped. mf Ped.

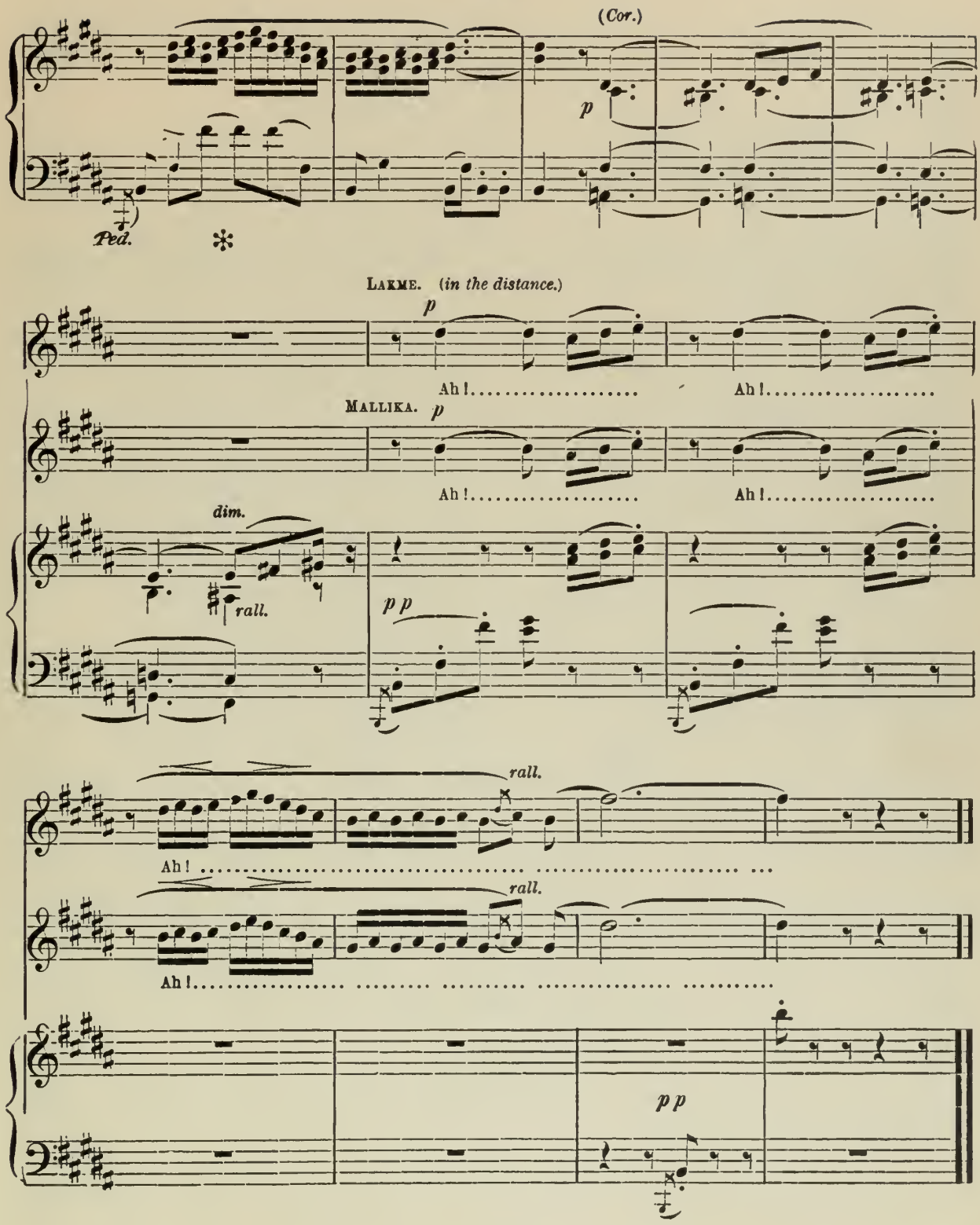

wave - lets shim-'ring bright - - ly, Care - - less - ly row -ing
wave - lets shim-'ring bright - - ly, Care - - less - ly row -ing
Ped.
light - - ly, Reach - - ing the steeps Where the
light - - ly, Come, we'll reach the steeps Where the foun -tain sleeps,
poco rall.
birds war - ble, war - ble, bird - lings spright - ly.
poco rall.
Where war - ble bird - lings spright - ly.
Ped.
poco rall.





(During the latter measures MALLIKA *has unfastened a little boat, anchored among the reeds in the stream.* LAKME *steps into it followed by* MALLIKA, *who takes the helm. The boat moves on, and their voices are lost in the distance.)*



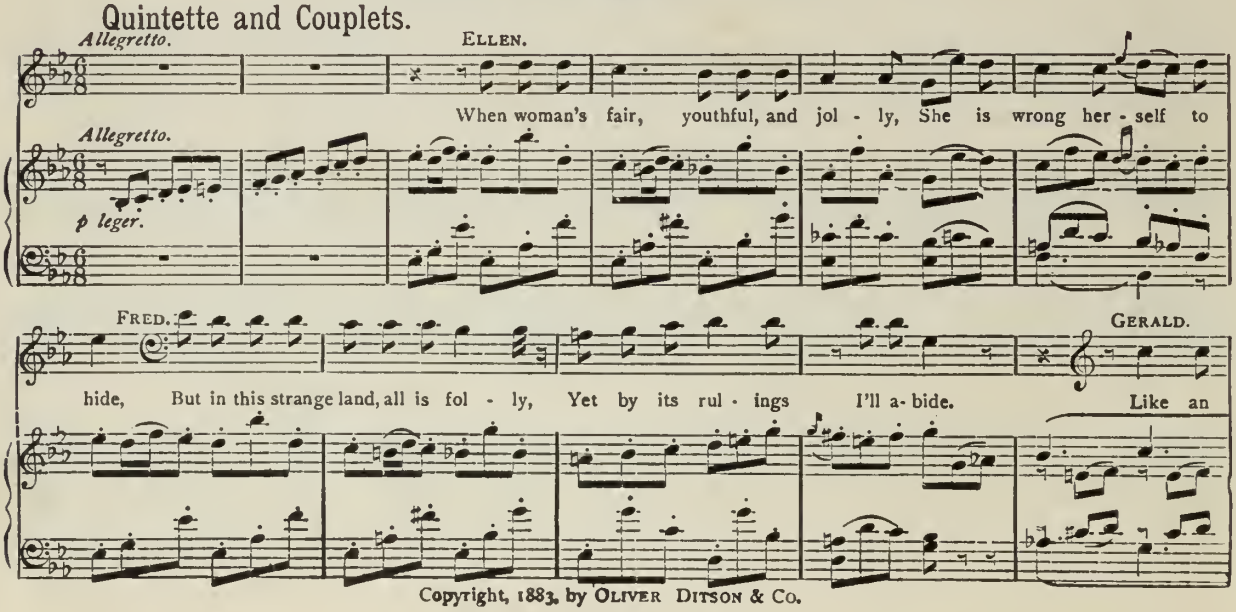

(Cor.)
p
Ped.
LAKME. (in the distance.)
p
Ah!
Ah!
MALLIKA. p
Ah!
Ah!
dim.
rall.
p p
rall.
Ah!
rall.
Ah!
p p

SCENE V. GERALD, FREDERIC, ELLEN, ROSE, and MRS. BENSON. (*Laughter is heard outside the enclosure.*)

ROSE. What do you see?
FRED. I see a garden.
ELLEN. And you, Gerald?
GER. I see some fine trees.
ELLEN. Is any one there?
GER. I don't know.
ROSE. Look carefully.
FRED. That is not so easy, over such a paling.
ELLEN. Try to push aside the bamboos.
MRS. BENSON. Young ladies, young ladies, be prudent!
GER. Stay! I see a statue of Ganesa, god of wisdom.
FRED. I see a lotus drawn above the door; 'tis the abode of a Brahmin!
ROSE *and* ELLEN. Of a Brahmin?
FRED. Let us go away.
ROSE *and* ELLEN. What for?
FRED. Because we must not trifle with these people.
ELLEN. (*pushing aside the bamboos.*) Oh, as for myself, I wish decidedly to see a Brahmin's garden.
MRS. B. Be prudent, Miss Ellen.
ELLEN. Ah! 'tis too late. (*The bamboos have yielded, and she enters the garden.*)
MRS. B. Oh, Miss Ellen!
ROSE. The breach is made, we can all go through.
MRS. B. You, too, Miss Ellen?
GER. We cannot back out now, O venerable Mrs. Benson!
MRS. B. (*entering and making a grimace.*) But I don't know upon whose grounds we are trespassing.
FRED. Ah! I know very well, now. I am not personally acquainted with the proprietor of this little temple, but I have heard much said about him.
GER. It is quite certain we have not been presented.
FRED. And thus we place ourselves in a dangerous predicament.
ROSE (*quickly*). Do not frighten Mrs. Benson!
ELLEN. No, do not alarm her.
MRS. B. With your permission, young ladies, I am your governess, and prudence is a duty with me.
ROSE. Prudence, allowed; but fear?
MRS B. Fear also. When his highness, the governor, deigned to intrust his daughter and niece to my care, he recommended me to be afraid. I engaged myself to be afraid. I am afraid!
ELLEN (*to* ROSE, *gayly*). See how pretty it is. What lovely groupings of leaves and flowers!
FRED. Beware of serpents 'neath the flowers, Miss Rose.
ELLEN. How charming is that rivulet, bordered with verdure!
ROSE. It seems to lengthen itself with a graceful turn to reach hither.
ELLEN. See, too, those beautiful flowers—
FRED. Do not touch them, Miss Ellen. They are daturas (*datura stramonium*); harmless enough in England, but here, under this brilliant Indian sky, to put a leaf of it in your mouth is sufficient to—
MRS. B. To poison one?
GER. Yes, to poison one!
FRED. Quite so, Mrs. Benson.
MRS. B. It is an abominable country.
FRED. If you will allow me to talk reason with you—
ROSE. We won't allow it.
ELLEN. No, no; we won't allow it any way.
FRED. See, Gerald, you who have rights, or the semblance of certain rights, since you will have the happiness to wed Miss Ellen in a few weeks—
GER. I shall never use my rights in opposition to my wife's.
ELLEN (*holding out her hand*). All right; that is well said.
FRED. Oh, these lovers! (*To* GERALD) Adventure, moreover, is not unpleasing to you. (*To* MISS ELLEN) You do not understand him, Miss Ellen; he loves danger, and finds poetry therein. He is a dreamer of the impossible,—an enthusiast of the unknown; he loses himself with love in the blue ether!
ELLEN. (*hastily.*) I do not reproach him for that.
FRED. (*Gaily.*) Quite the contrary, is it not so? I am the prosaic one; I swear to you, however, that if I were alone—
ROSE. What! we do not greatly expose ourselves, since we meet no one. That dwelling seems un-inhabited.
FRED. I again assure you that is really inhabited, by a Brahmin fanatic, named Nilakantha. He ministered at a pagoda that the conquest ruined, which he with difficulty pardons us.
MRS. B. But I see plenty more pagodas.
FRED. In the cities— yes. We shall have, too, tomorrow, one of the greatest of Hindoo festivals. All the Brahmin's of the neighborhood will meet in the grand pagoda. But in the villages the faith is slowly dying out. Nilakantha has retired to this little corner of land, which he has consecrated to Brahma by his own authority, and he lives upon the modest offerings of some faithful Hindoos. He has a daughter—
ELLEN. A daughter?
MRS. B. Do such people have daughters?
FRED. She is named Lakmé.
ELLEN. Oh, what a pretty name! Lakmé!
ROSE. I should like to see her.
FRED. She is all that is wanting here. But you do not see, Europeans as you are, that this little person, born in a pagoda, vowed to some god or goddess of the Indian Heaven, believes herself a part of the divine essence. She despises all that passes outside this enclosure, and never shows herself abroad.
ELLEN. Is she beautiful?
FRED. Ravishingly so, they say.

WHEN WOMAN'S FAIR.

Quintette and Couplets.



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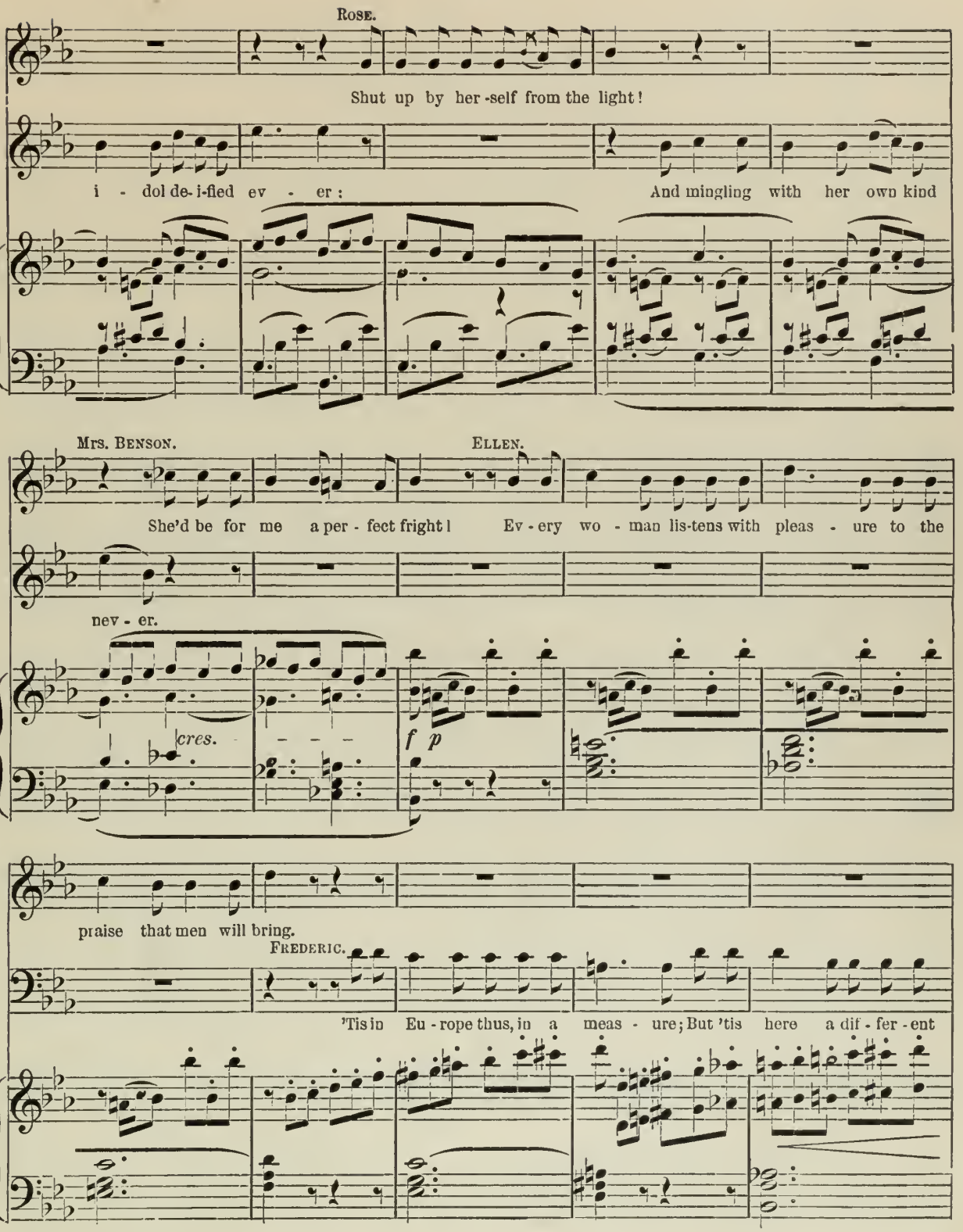
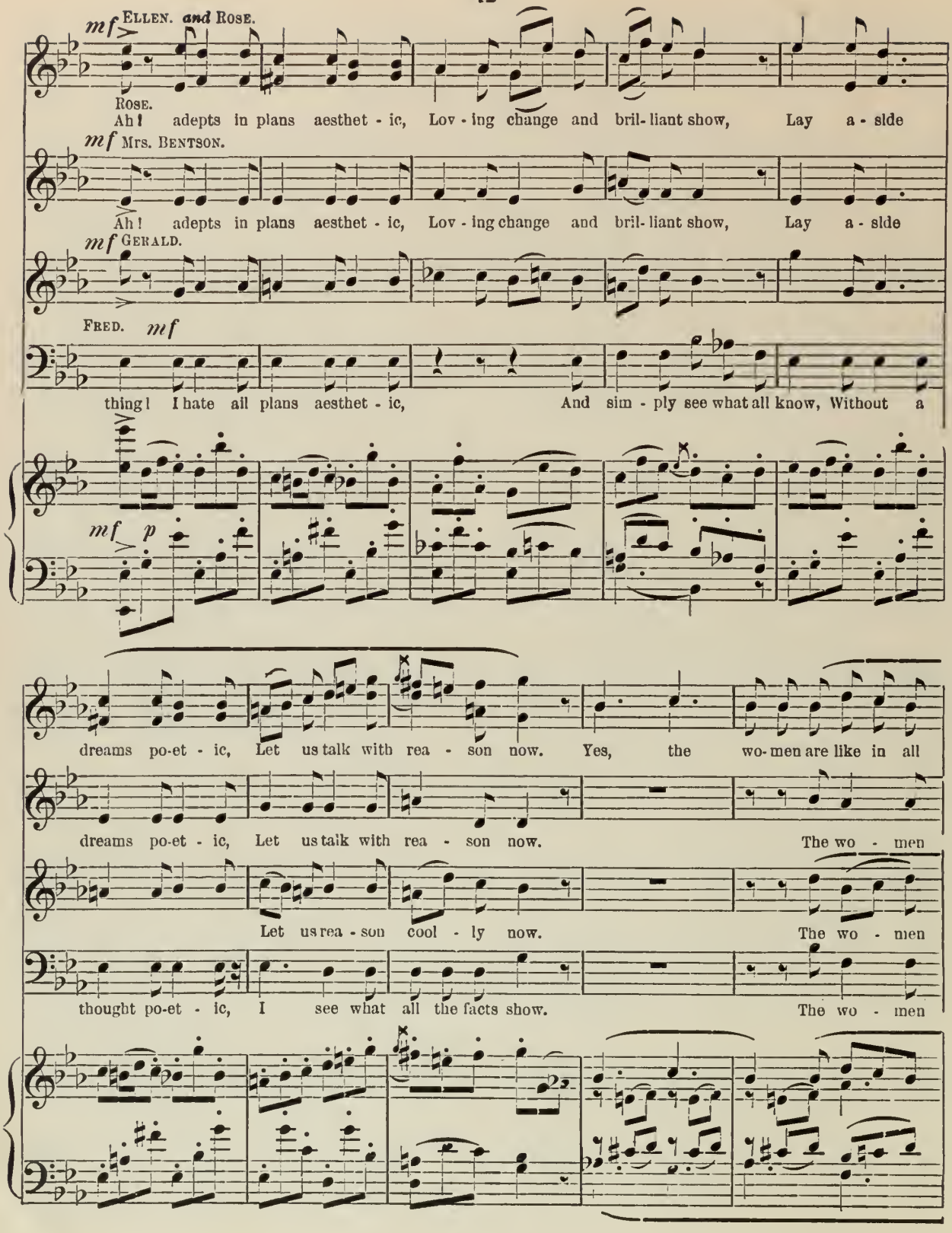
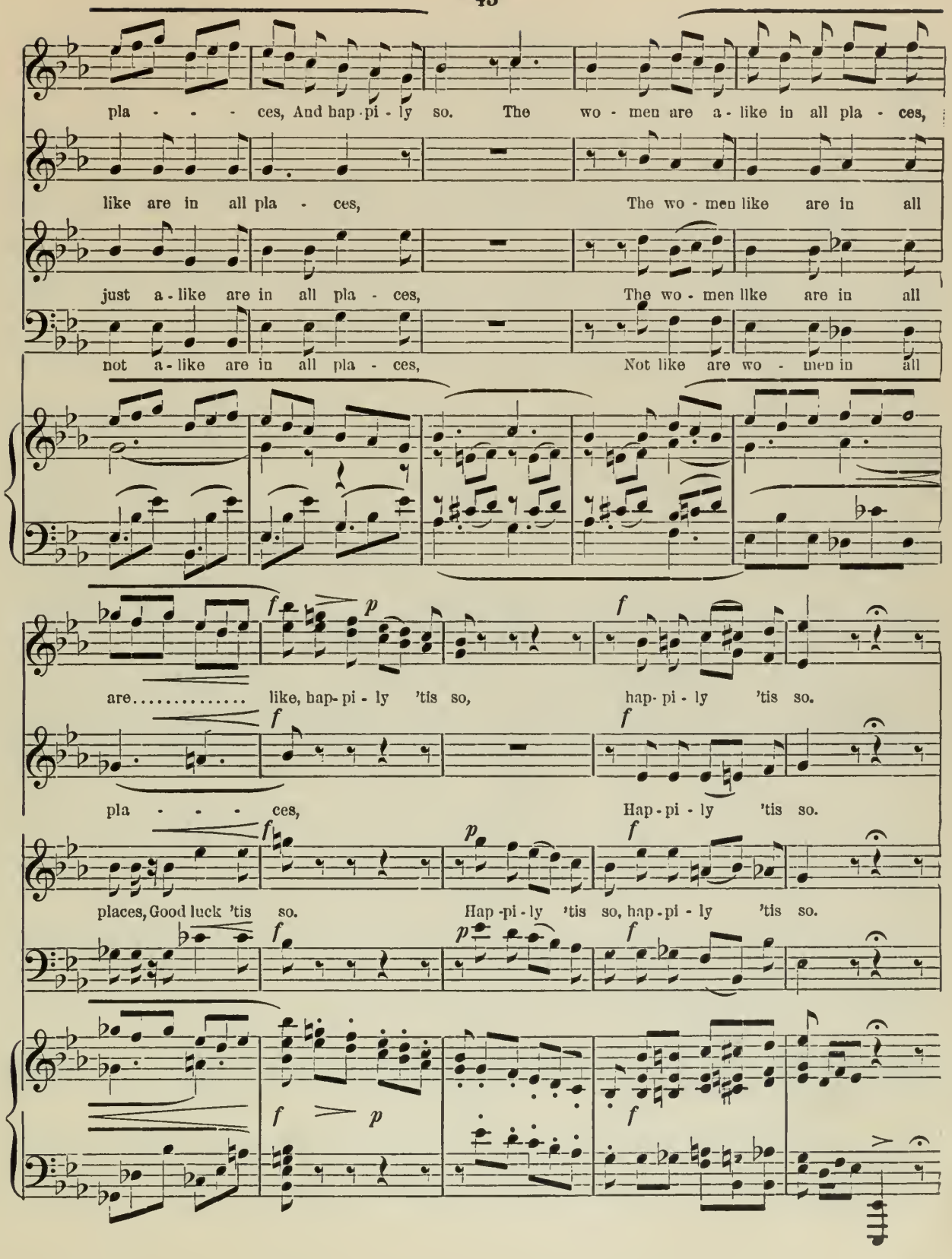
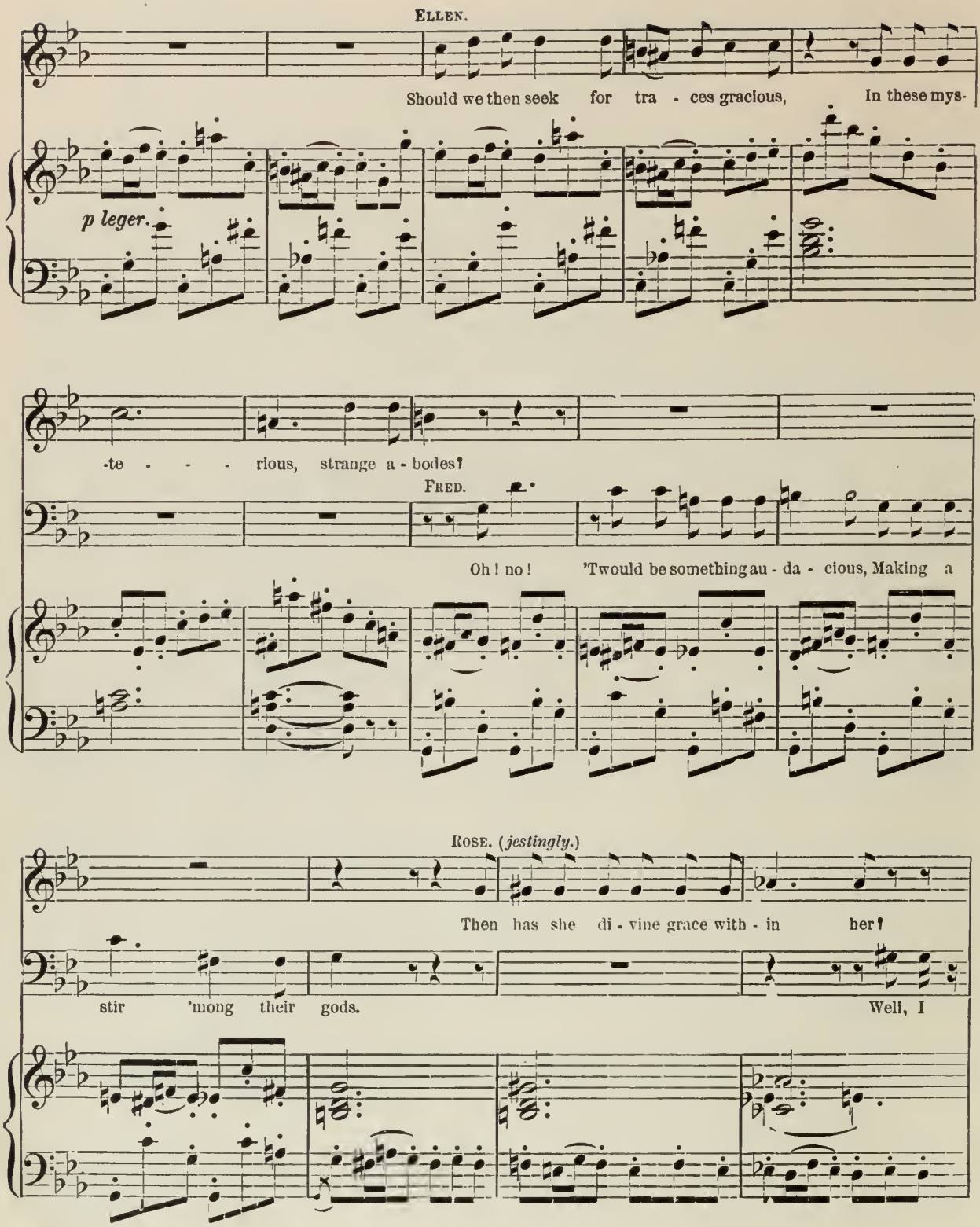
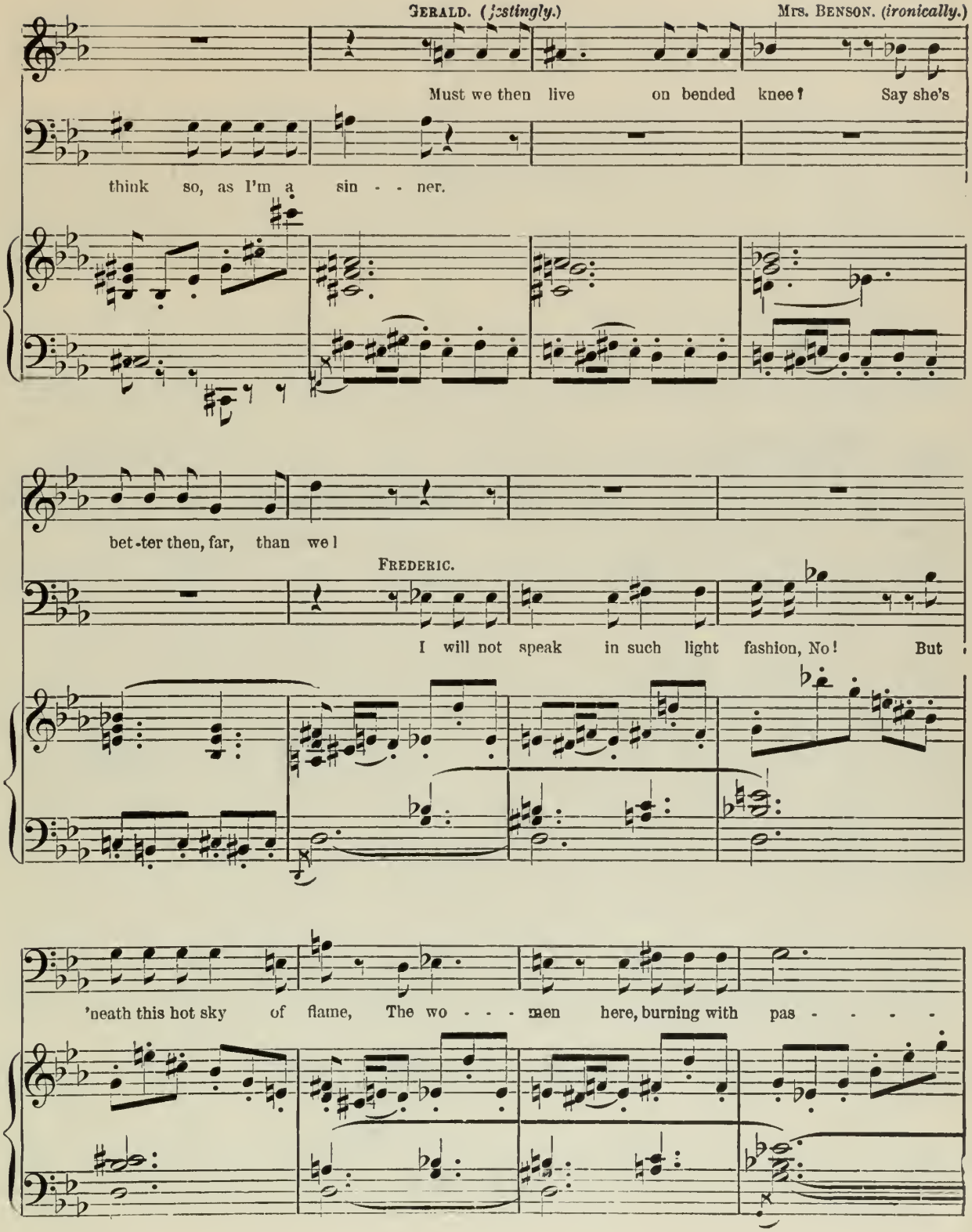
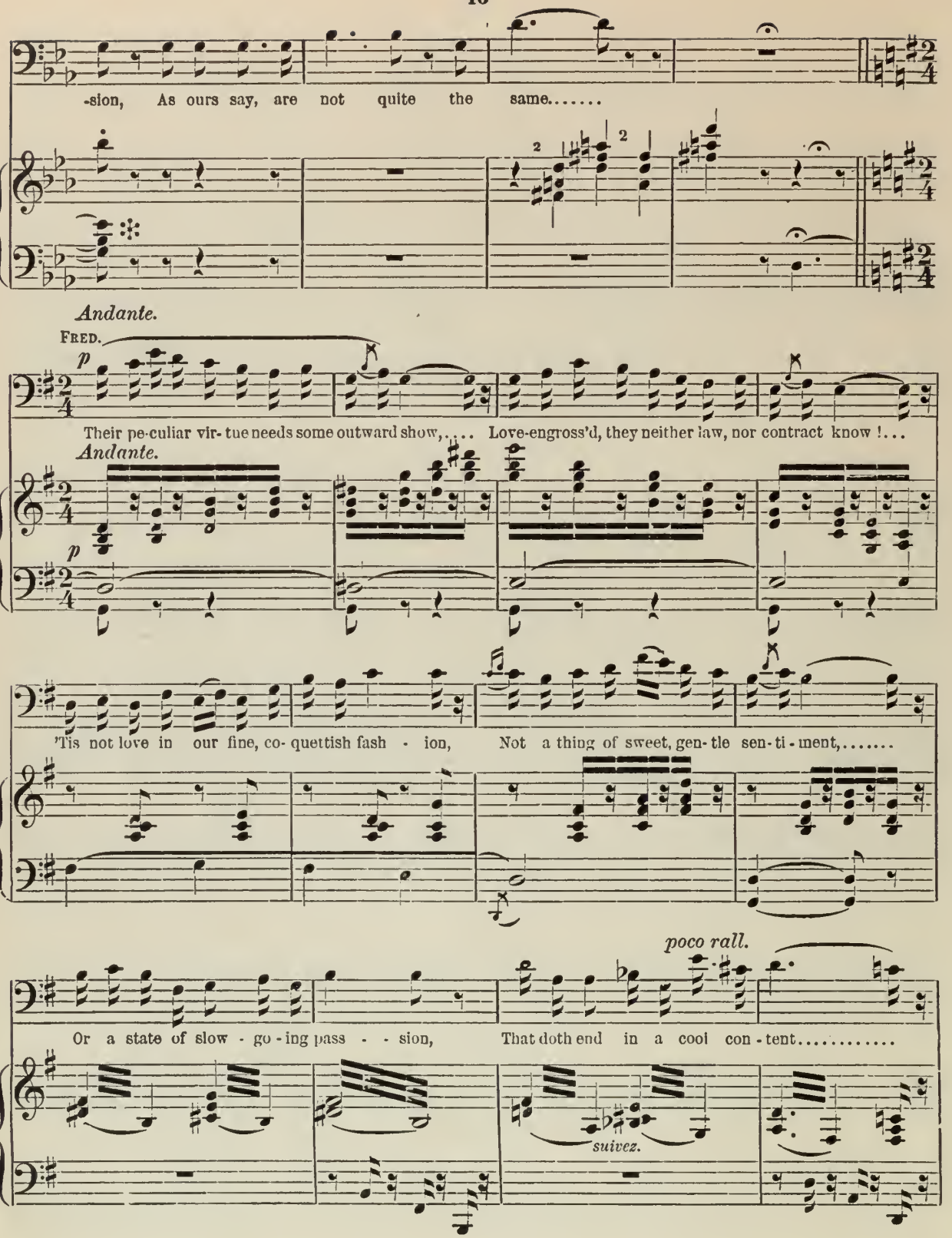

Rose.
Shut up by her-self from the light!
i - dol de-i-fied ev - er:
And mingling with her own kind
Mrs. Benson.
Ellen.
She'd be for me a per - fect fright!
Ev - ery wo - man lis-tens with pleas - ure to the
nev - er.
cres.
f p
praise that men will bring.
Frederic.
'Tis in Eu - rope thus, in a meas - ure; But 'tis here a dif - fer - ent

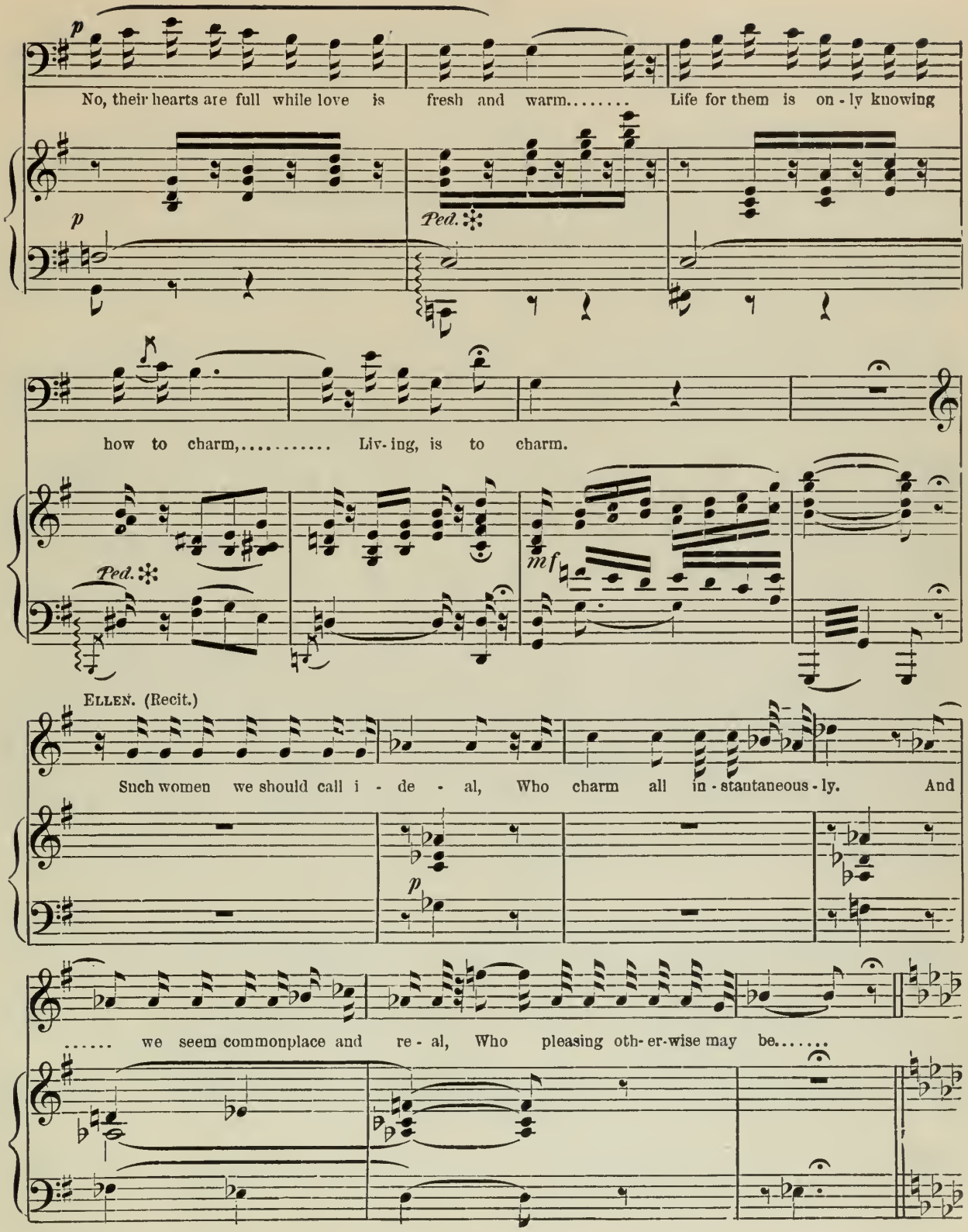

mf ELLEN. and ROSE.
ROSE.
Ah! adepts in plans aesthet - ic, Lov - ing change and bril- liant show, Lay a - side
mf MRS. BENTSON.
Ah! adepts in plans aesthet - ic, Lov - ing change and bril- liant show, Lay a - side
mf GERALD.
FRED. mf
thing! I hate all plans aesthet - ic, And sim - ply see what all know, Without a
mf p
dreams po-et - ic, Let us talk with rea - son now. Yes, the wo- men are like in all
dreams po-et - ic, Let us talk with rea - son now. The wo - men
Let us rea - son cool - ly now. The wo - men
thought po-et - ic, I see what all the facts show. The wo - men

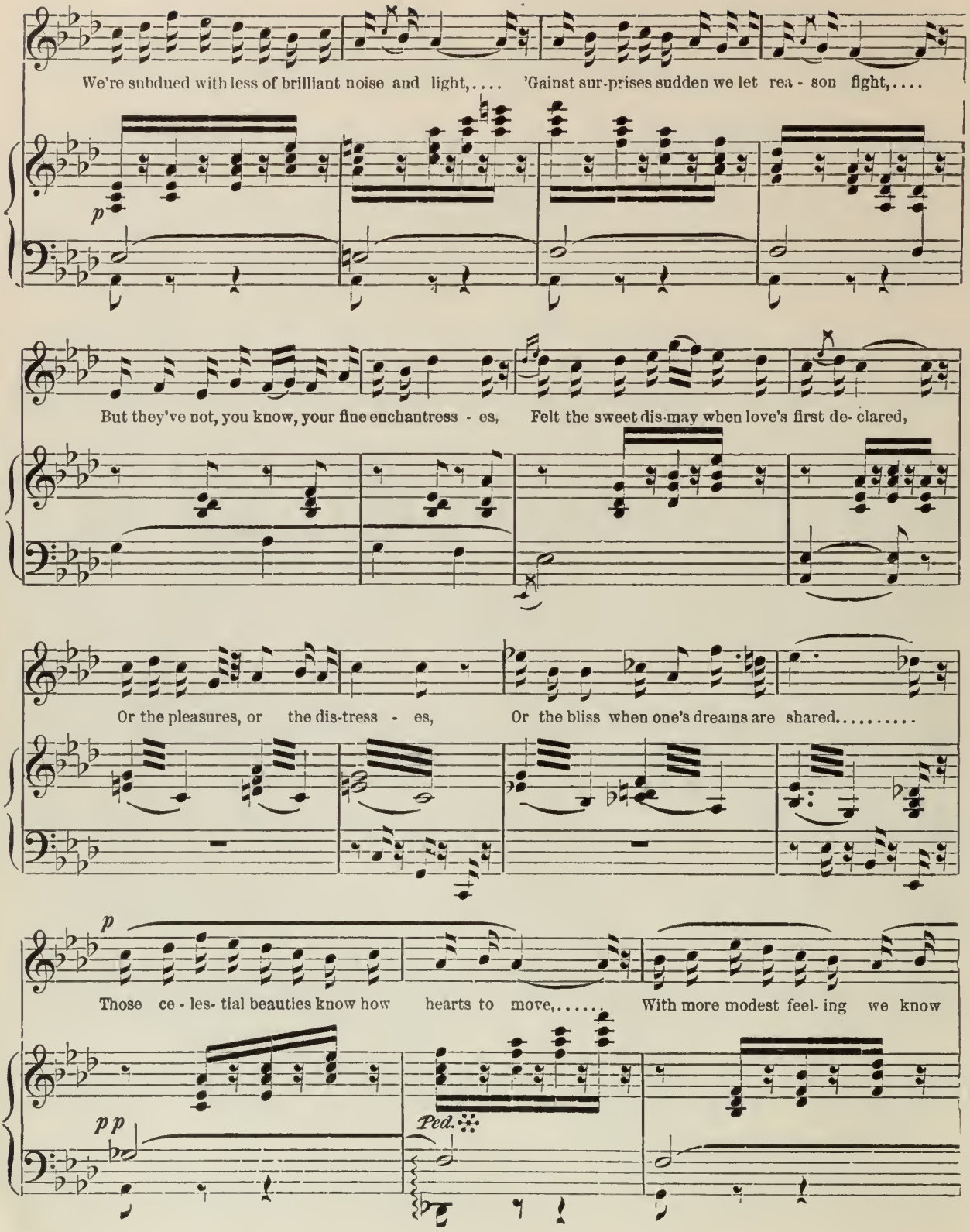

pla - - - ces, And hap - pi - ly so. The wo - men are a - like in all pla - ces,
like are in all pla - ces, The wo - men like are in all
just a - like are in all pla - ces, The wo - men like are in all
not a - like are in all pla - ces, Not like are wo - men in all
are..... like, hap - pi - ly 'tis so, hap - pi - ly 'tis so.
pla - - - ces, Hap - pi - ly 'tis so.
places, Good luck 'tis so. Hap - pi - ly 'tis so, hap - pi - ly 'tis so.

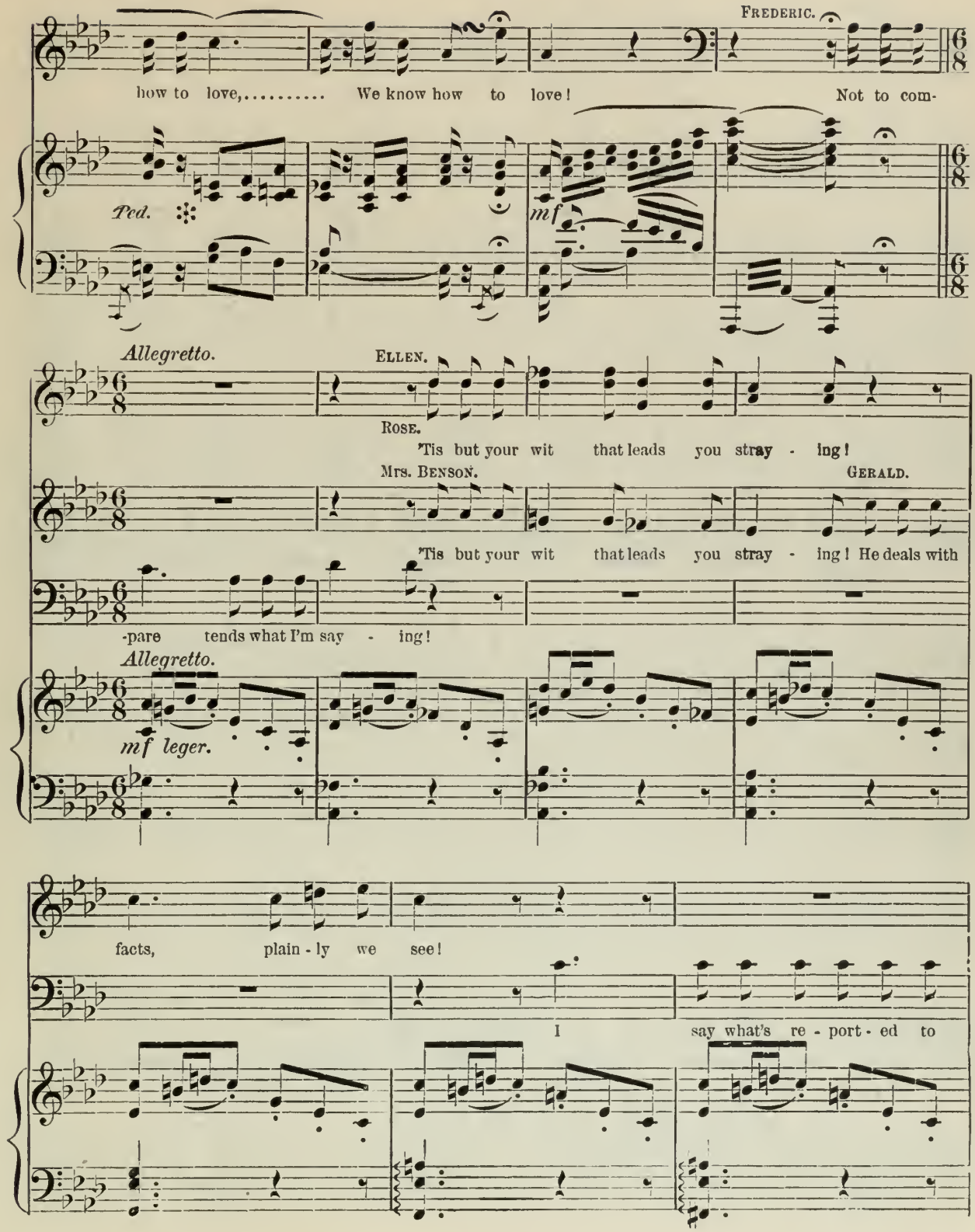

ELLEN.
Should we then seek for tra - ces gracious, In these mys-
p leger.
-te - - - rious, strange a - bodes?
FRED.
Oh! no! 'Twould be something au - da - cious, Making a
ROSE. (jestingly.)
Then has she di - vine grace with - in her?
stir 'mong their gods. Well, I

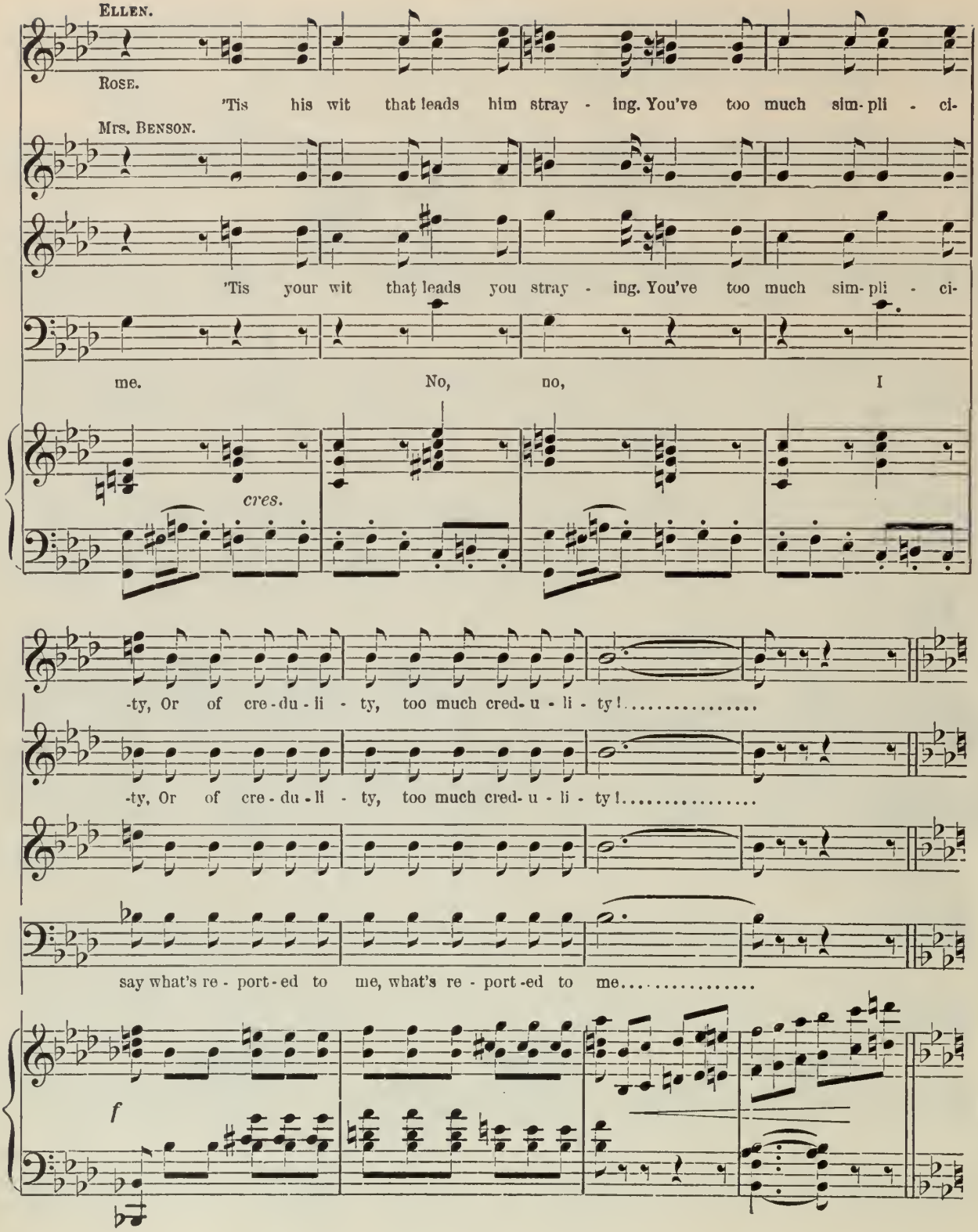

GERALD. (jestingly.)
Must we then live on bended knee?
think so, as I'm a sin - - ner.
MRS. BENSON. (ironically.)
Say she's
bet-ter then, far, than we!
FREDERIC.
I will not speak in such light fashion, No!
But
'neath this hot sky of flame, The wo - - - men here, burning with pas - - - -

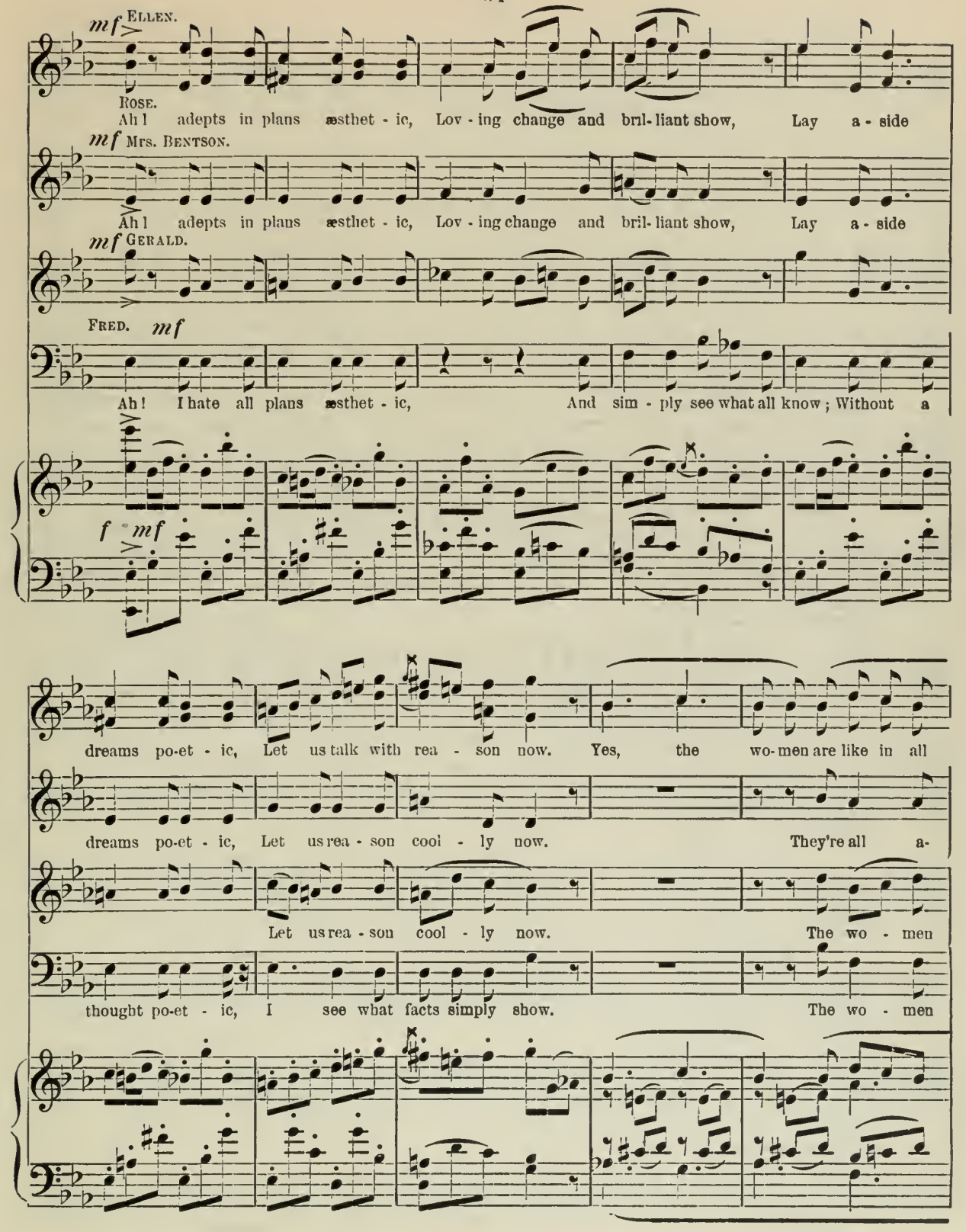

-sion, As ours say, are not quite the same.....
Andante.
FRED.
p
Their pe-culiar vir-tue needs some outward show,.... Love-engross'd, they neither law, nor contract know !...
Andante.
p
'Tis not love in our fine, co-quettish fash - ion, Not a thing of sweet, gen-tle sen-ti-ment,.....
poco rall.
Or a state of slow - go-ing pass - - sion, That doth end in a cool con-tent.....
suivez.

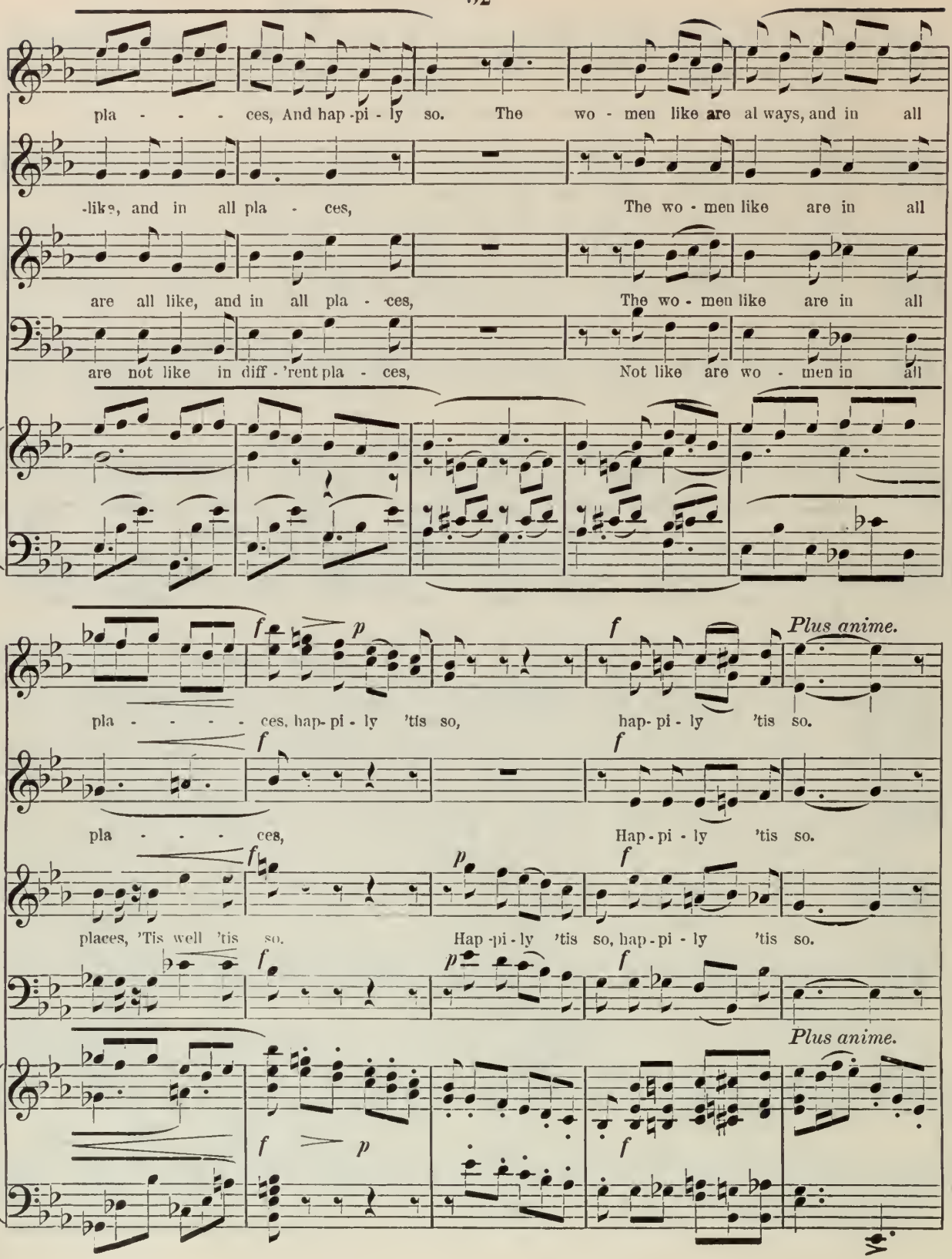

p
No, their hearts are full while love is fresh and warm..... Life for them is on - ly knowing
p
Ped.
how to charm,..... Liv- ing, is to charm.
Ped.
mf
ELLEN. (Recit.)
Such women we should call i - de - al, Who charm all in - stantaneous - ly. And
p
..... we seem commonplace and re - al, Who pleasing oth- er-wise may be.....

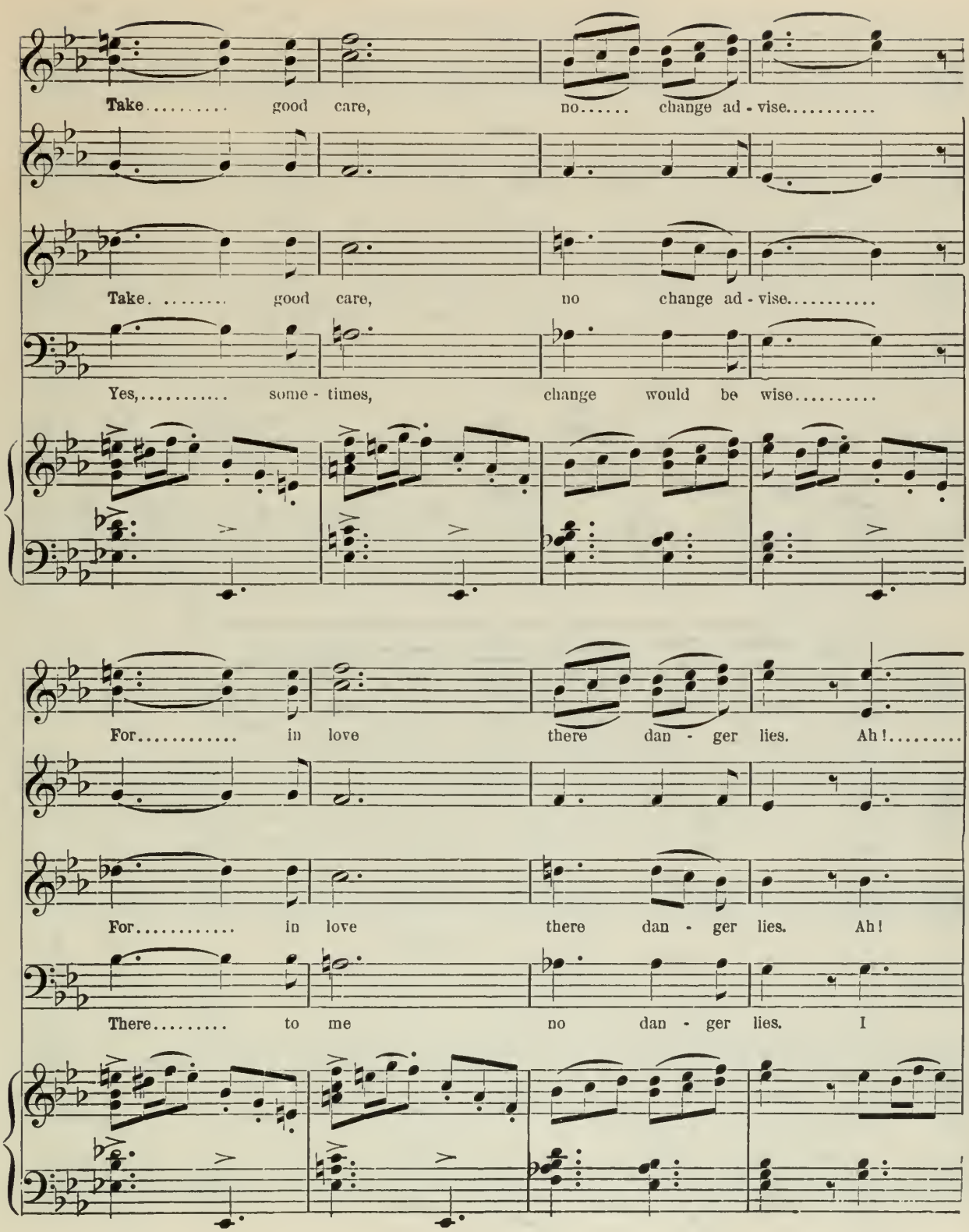

We're subdued with less of brilliant noise and light,.... 'Gainst sur-prises sudden we let rea - son fight,....
p
But they've not, you know, your fine enchantress - es, Felt the sweet dis-may when love's first de- clared,
Or the pleasures, or the dis-tress - es, Or the bliss when one's dreams are shared.....
p
Those ce - les- tial beauties know how hearts to move,..... With more modest feel- ing we know
p p
Ped.

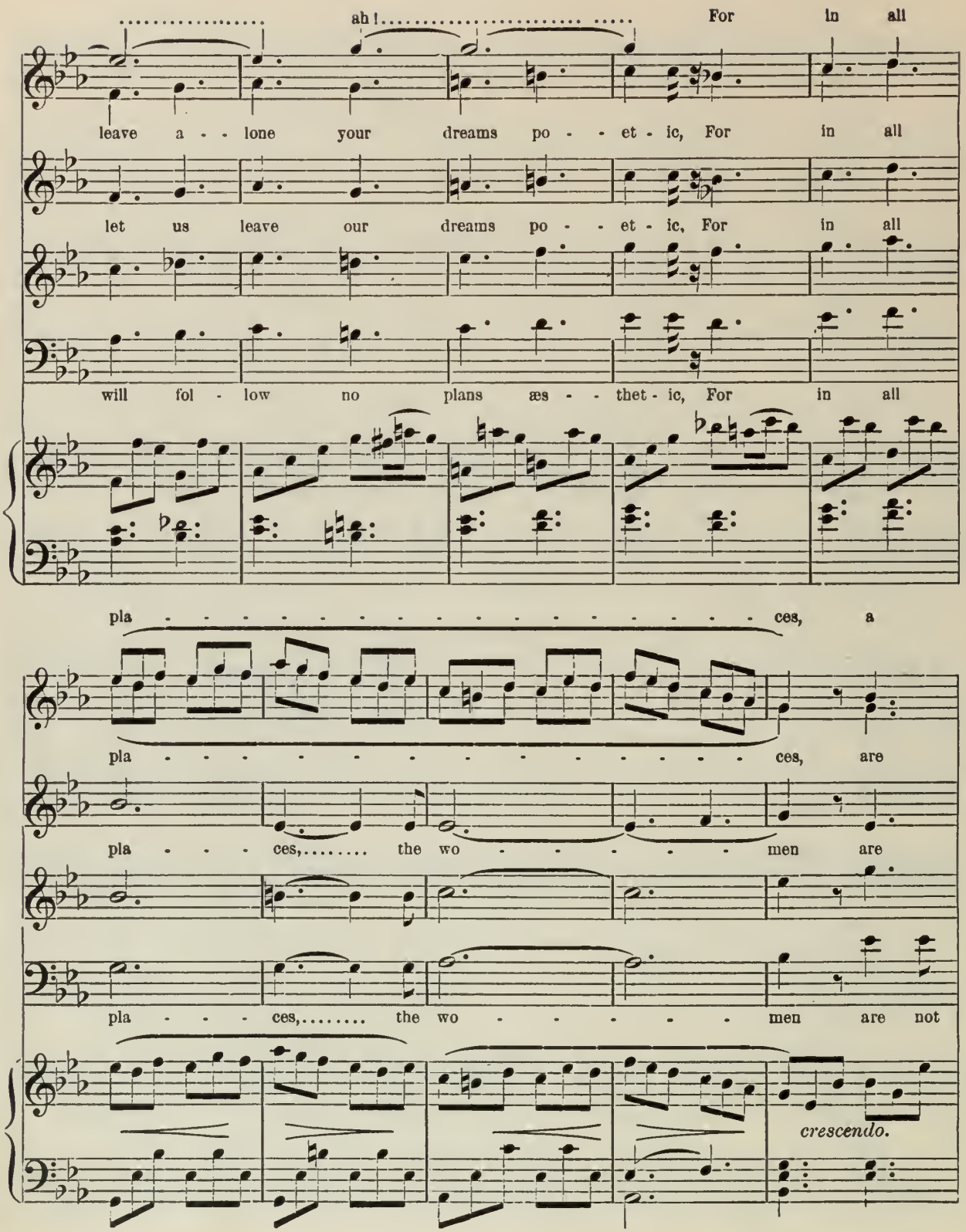

FREDERIC.
how to love,..... We know how to love! Not to com-
Ped.
mf
Allegretto.
ELLEN.
ROSE.
'Tis but your wit that leads you stray - ing!
Mrs. BENSON.
GERALD.
'Tis but your wit that leads you stray - ing! He deals with
-pare tends what I'm say - ing!
Allegretto.
mf leger.
facts, plain - ly we see!
I say what's re - port - ed to

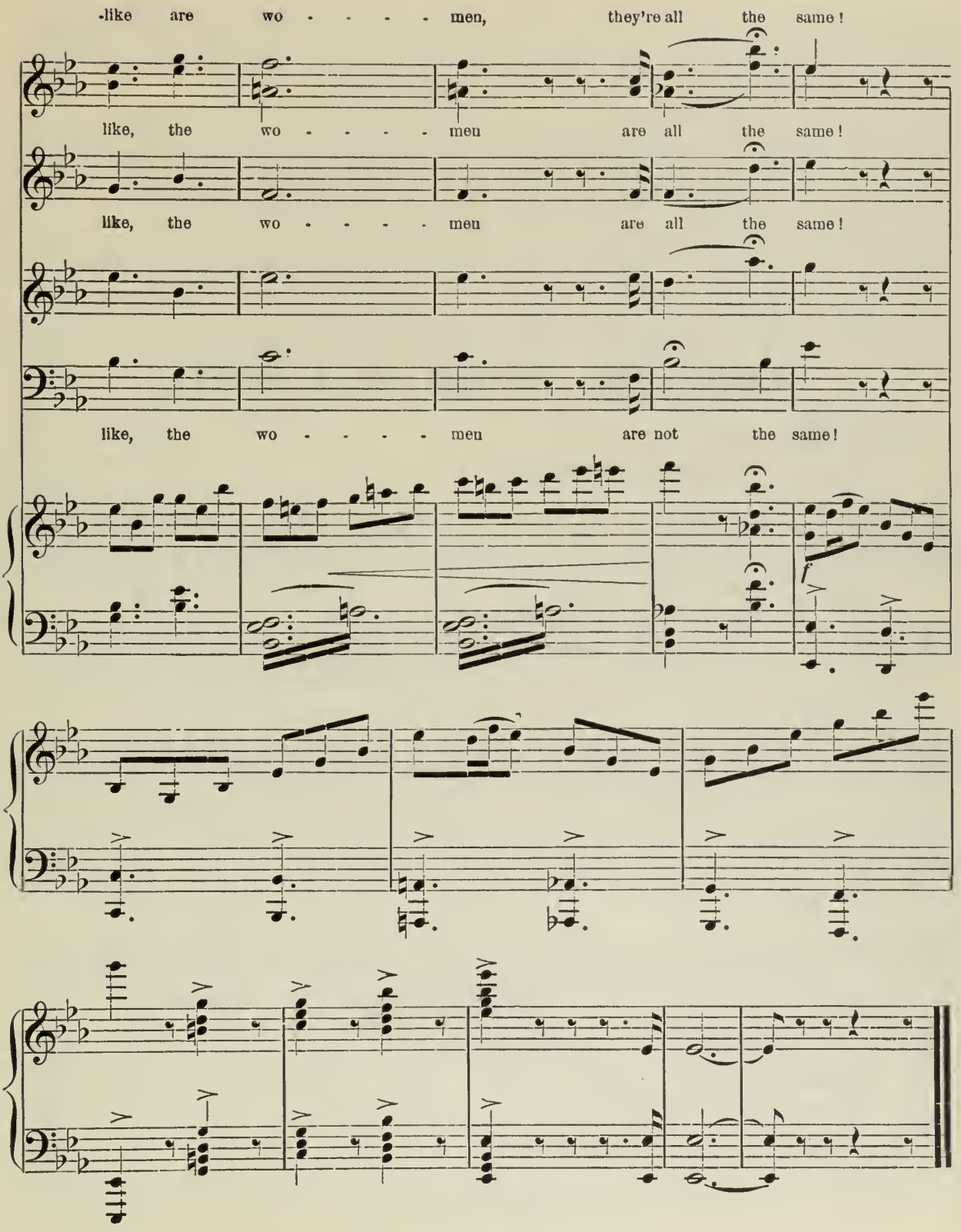

Ellen.
Rose.
'Tis his wit that leads him stray - ing. You've too much sim-pli - ci-
Mrs. Benson.
'Tis your wit that leads you stray - ing. You've too much sim-pli - ci-
me. No, no, I
cres.
-ty, Or of cre-du-li - ty, too much cred-u - li - ty!.....
-ty, Or of cre-du-li - ty, too much cred-u - li - ty!.....
say what's re - port-ed to me, what's re - port-ed to me.....
f


mf ELLEN.
ROSE.
Ah! adepts in plans æsthet - ic, Lov - ing change and bril - liant show, Lay a - side
mf MRS. BENTSON.
Ah! adepts in plans æsthet - ic, Lov - ing change and bril - liant show, Lay a - side
mf GERALD.
FRED. mf
Ah! I hate all plans æsthet - ic, And sim - ply see what all know; Without a
f mf
dreams po-et - ic, Let us talk with rea - son now. Yes, the wo-men are like in all
dreams po-et - ic, Let us rea - son cool - ly now. They're all a-
Let us rea - son cool - ly now. The wo - men
thought po-et - ic, I see what facts simply show. The wo - men


pla - - - - ces, And hap - pi - ly so. The wo - men like are al ways, and in all
-like, and in all pla - ces, The wo - men like are in all
are all like, and in all pla - ces, The wo - men like are in all
are not like in diff - 'rent pla - ces, Not like are wo - men in all
Plus anime.
pla - - - - - ces, hap - pi - ly 'tis so, hap - pi - ly 'tis so.
pla - - - - ces, Hap - pi - ly 'tis so.
places, 'Tis well 'tis so. Hap - pi - ly 'tis so, hap - pi - ly 'tis so.
Plus anime.


Take..... good care, no..... change ad - vise.....
Take..... good care, no change ad - vise.....
Yes,..... some - times, change would be wise.....
For..... in love there dan - ger lies. Ah!.....
For..... in love there dan - ger lies. Ah!
There..... to me no dan - ger lies. I


ah!
For in all
leave a - lone your dreams po - et - ic, For in all
let us leave our dreams po - et - ic, For in all
will fol - low no plans æs - thet - ic, For in all
pla - ces, a
pla - ces, are
pla - ces,..... the wo - men are
pla - ces,..... the wo - men are not
crescendo.

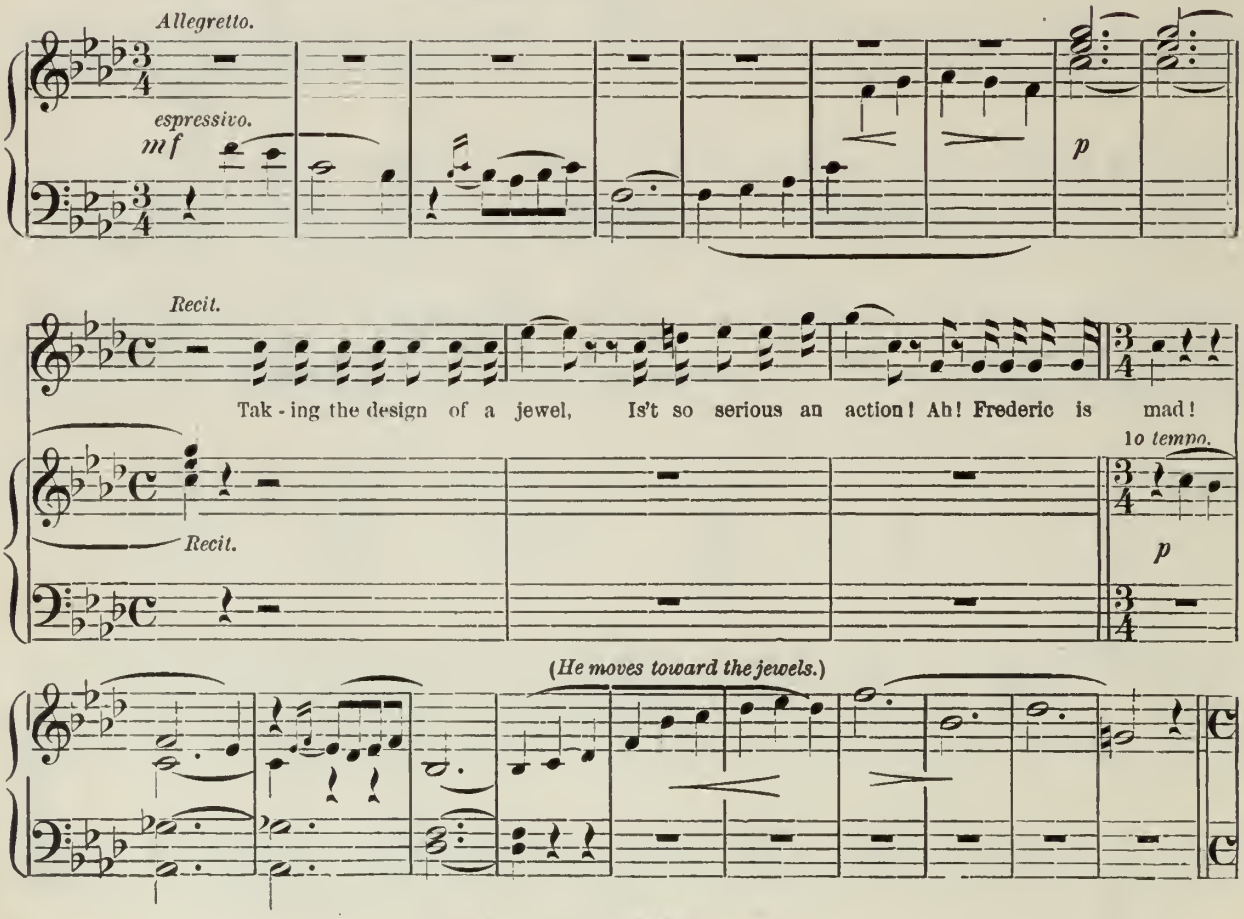

-like are wo - - - - men, they're all the same!
like, the wo - - - - men are all the same!
like, the wo - - - - men are all the same!
like, the wo - - - - men are not the same!
f

ROSE. (*Perceiving the jewels on the table.*) Stay! A woman's jewels?
ELLEN. The Brahmin's daughter's.
ROSE. How graceful they are in form!
FRED. (*Quickly.*) Young ladies, do not touch them.
ELLEN. Be re-assured; I shall not touch them, as they are sacred. But Gerald might copy the design.
FRED. Would you install him here with his pencils?
GER. Why not?
FRED. How— why not! We have not only committed here a violation of home, condemnable in all countries, but a veritable sacrilege, the dwelling of a Bramin being sacred as the pagoda itself. Thus, a sacrilege committed by a European, never goes unpunished. The guilty one falls someday or other, struck by an invisible hand!
MRS. B. Ah! great heaven, why did you not tell us that at once!
GER. The officers of her majesty, the Queen of England, scorn the Brahmins.
FRED. It is not a question of courage who never show themselves, who pursue their vengeance in darkness, without haste, waiting for the propitious moment, sure that none of their own people will denounce them. Remember, that we are in a conquered country.
MRS. B. Yes, yes, among a barbarous people. When I think how well off we might be in London, at Hyde Park, inhaling the delicious fog that so freshens our complexions! Now, young ladies, I shall make use of my authority.
GER. I propose a transaction. You will go back to the city, respectable Mrs. Benson—
MRS. B. Thank you.
GER. With these young ladies and Frederic. I will stay here, and copy the design of these jewels, which so please Miss Ellen.
ELLEN. (*To* GER.) If so be you incur no danger.
GER. (*Laughing.*) Not the least. So soon as I shall see anyone coming, I shall escape, and make no fuss about it.
ELLEN. I will wear the jewels on our wedding day.
GER. Then I shall find them beautiful.
MRS. B Well, young ladies?—
ROSE. (*To* ELLEN.) I am sorry to go away.
ELLEN. I am still more sorry.
FRED. (*To* GERALD.) Remember, that you are in the wrong here—
MRS. B. Mr. Frederic
FRED. (*Going out.*) He is a hero. You are a hero, and I am ridiculous, stupidly ridiculous. In this world, that is generally the fate of wise men.
MRS. B. Mr. Frederic— (*They go out.*)

TAKING THE DESIGN OF A JEWEL.

No 4. Air.

SCENE. VI. GERALD. (*Alone preparing to sketch.*)



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..... *then stops.*)

Moderato.

But, whence comes then this fool - ish forewarn - ing of dan - ger?

Moderato.

p

What su - per - nat-ural fan - cy strange has disturbed my re - flec - tions?

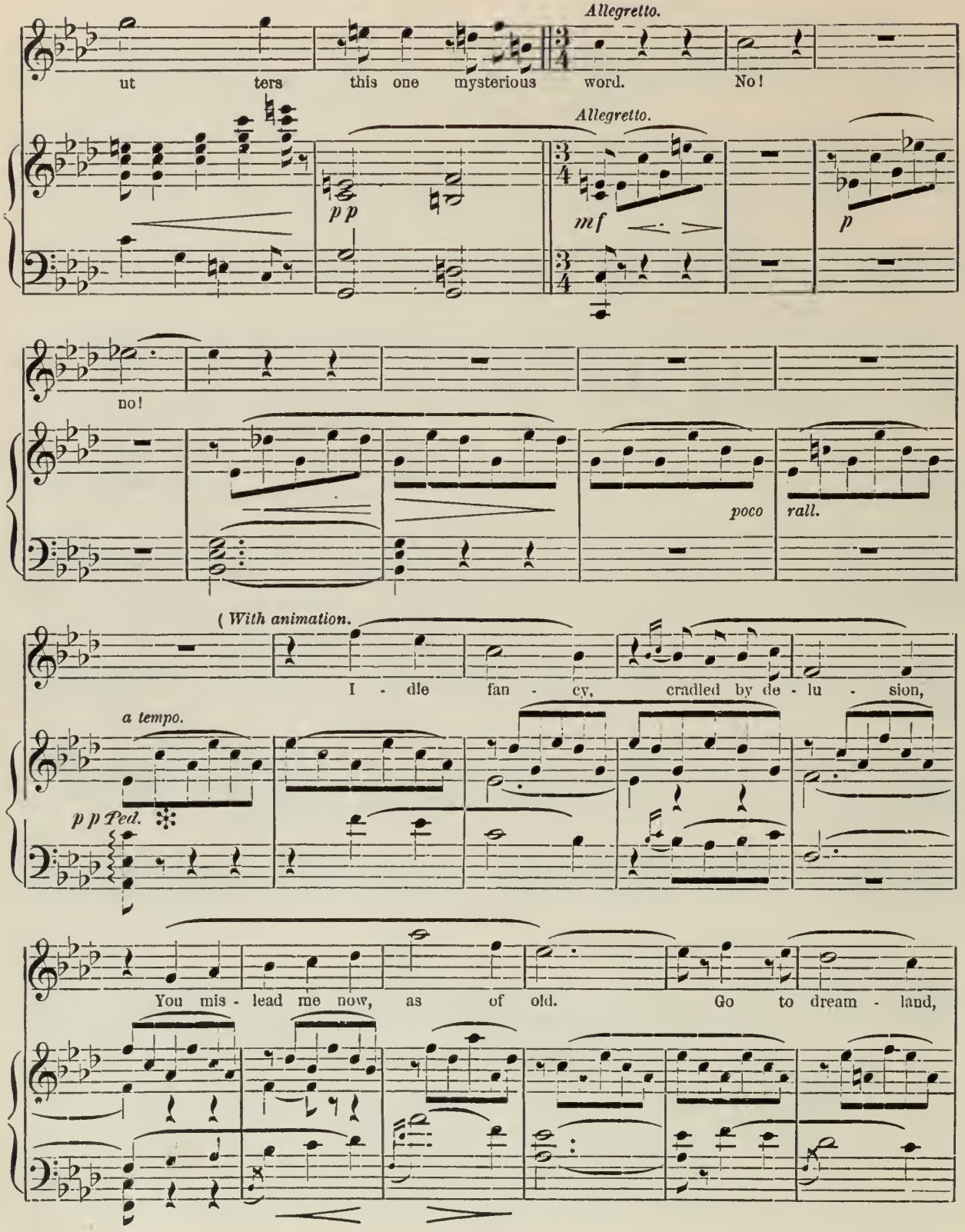
A - mid these calm and sol - emn shades, daugh - ter of my ca -

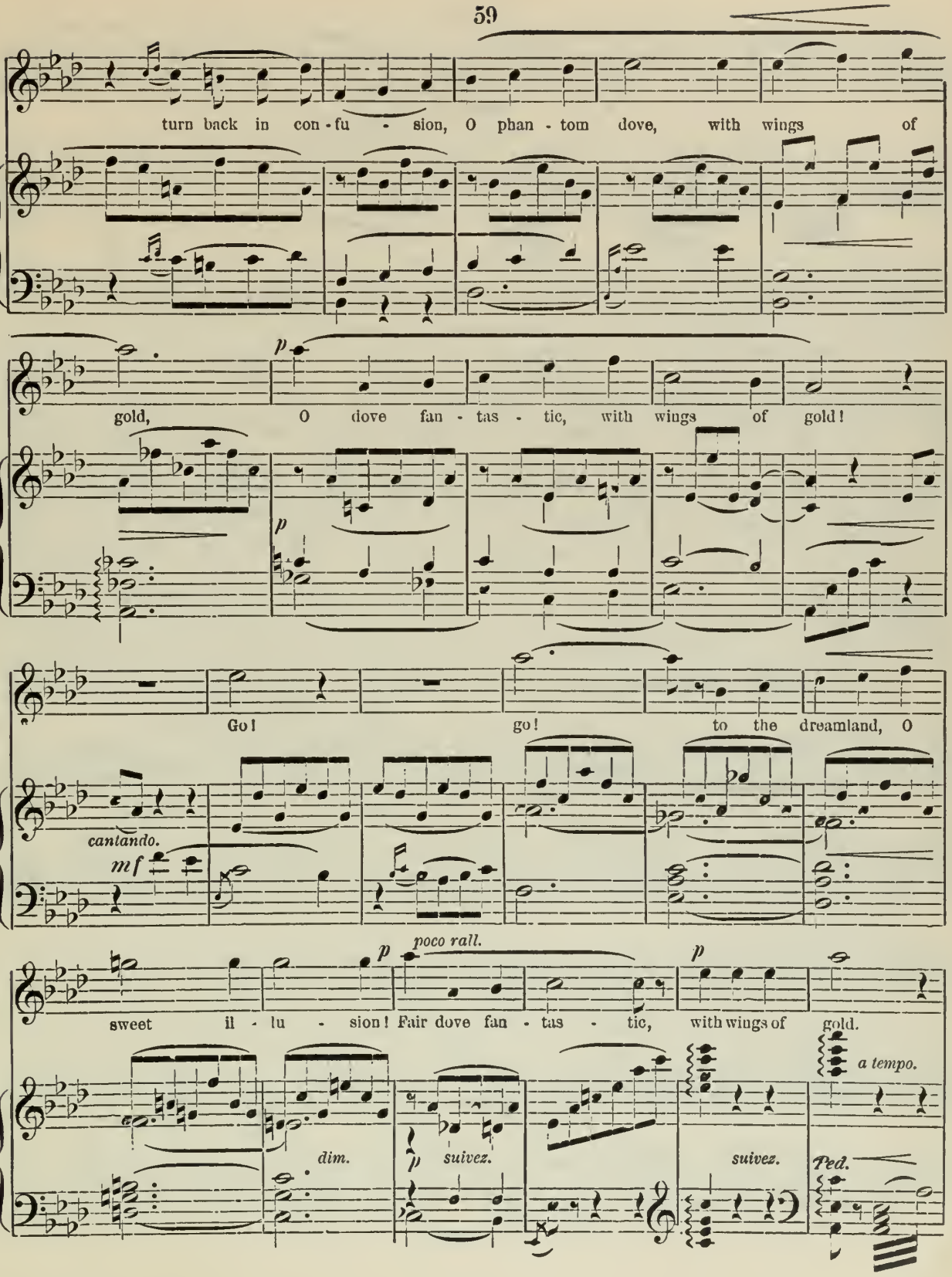
measur.

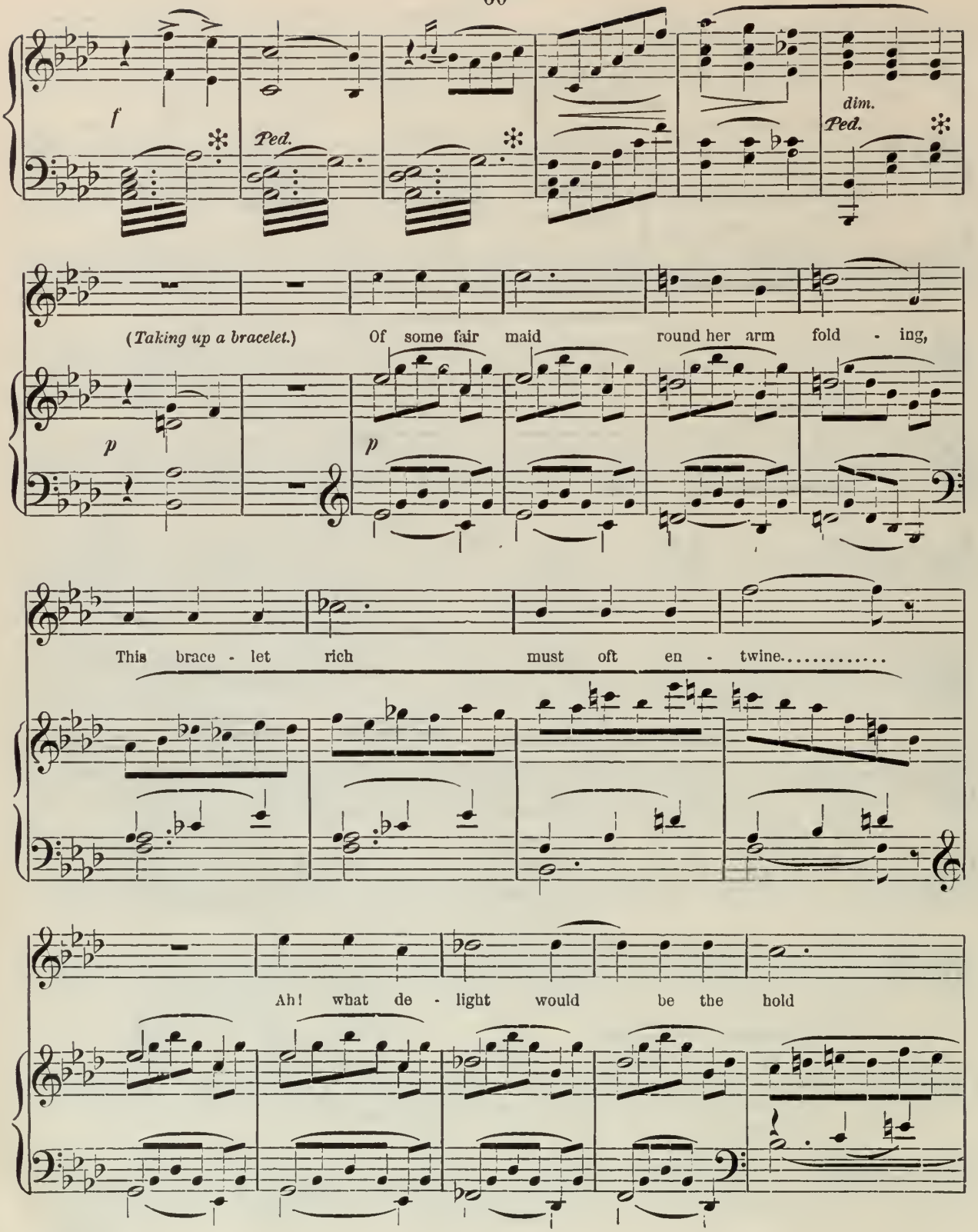
p p

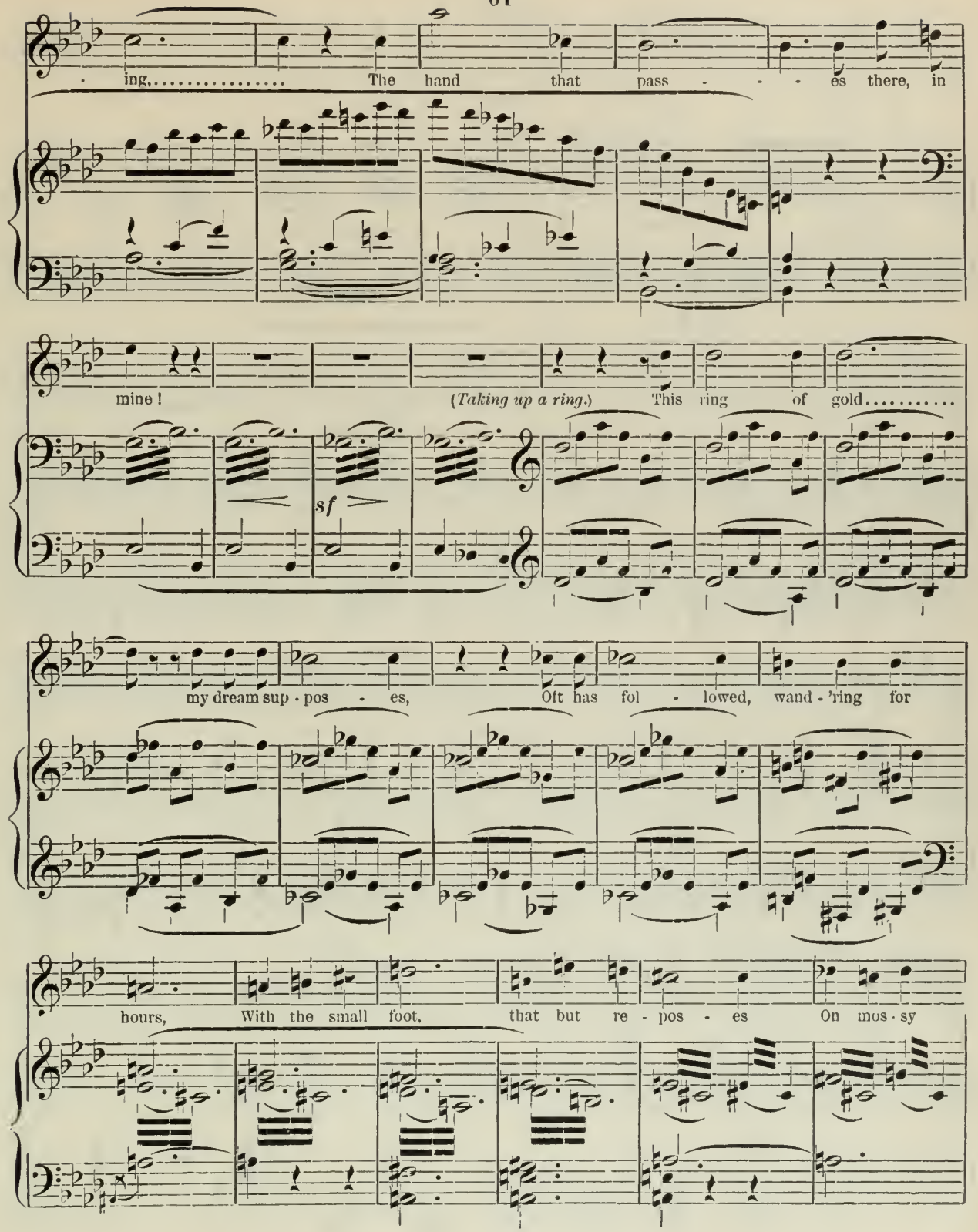
p p

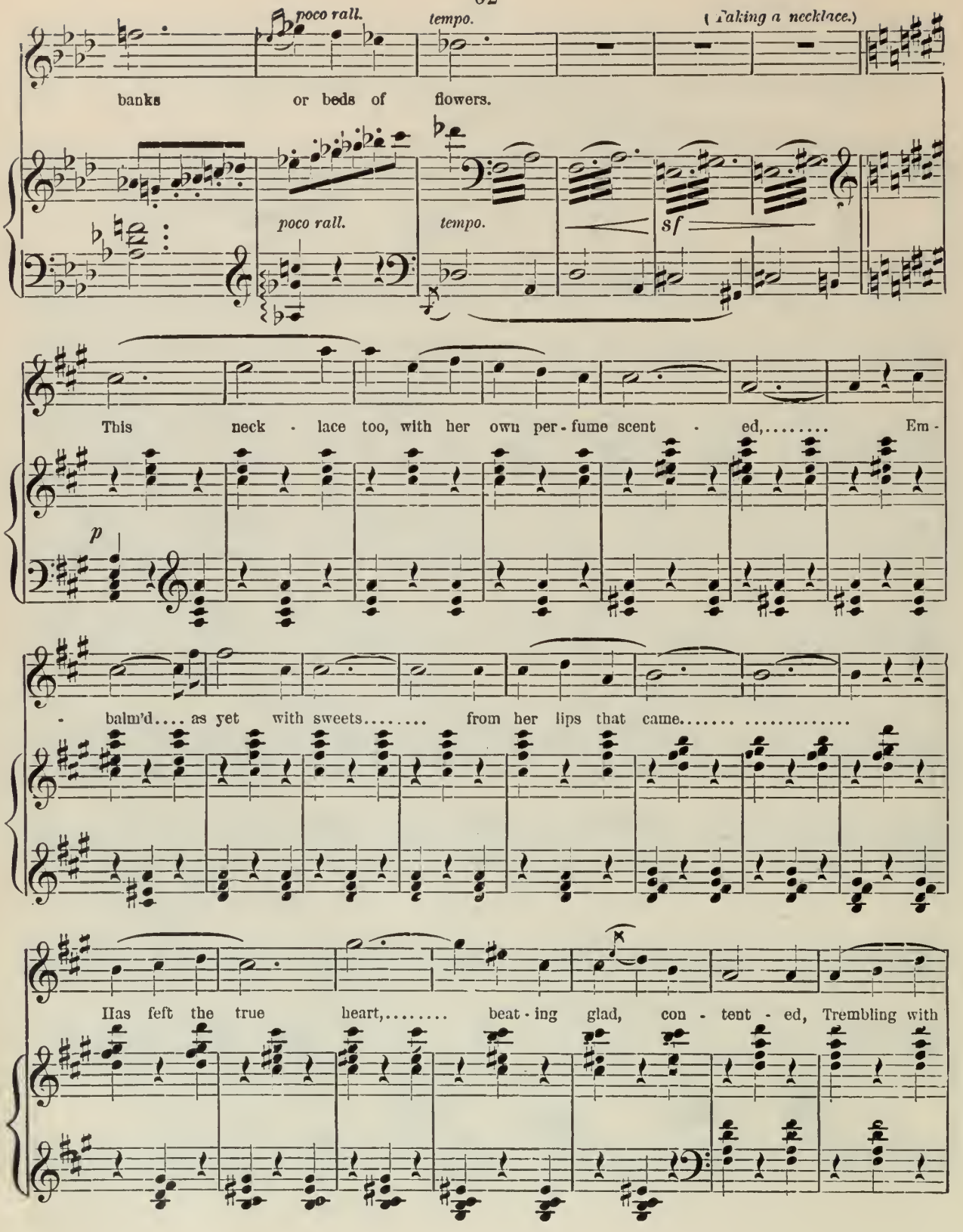
- pri - ces, The un - known stands be-fore my sight! Her voice, plain to my hear - ing

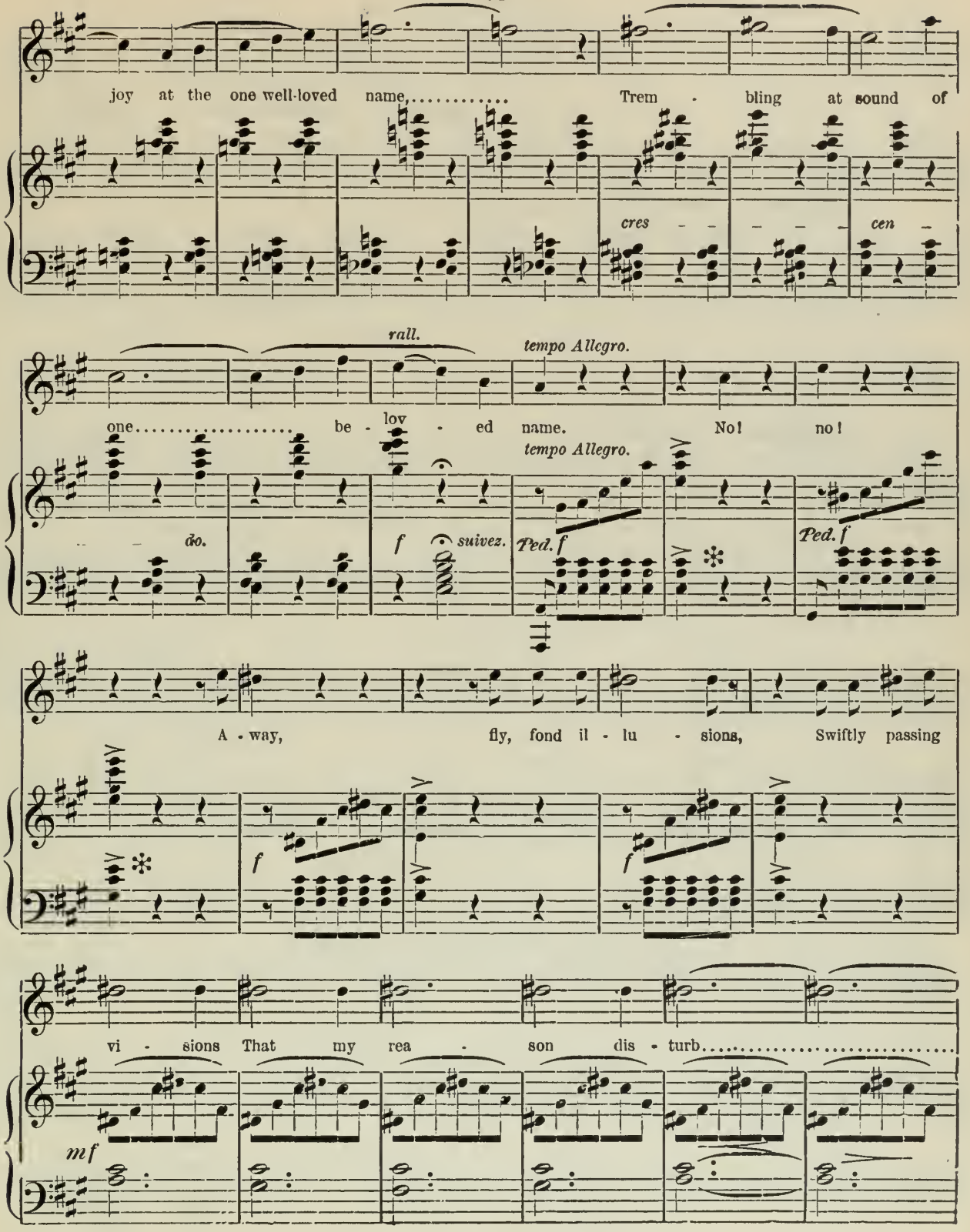

Allegretto.
ut ters this one mysterious word. No!
Allegretto.
pp
mf
p
no!
poco rall.
(With animation.
I - dle fan - cy, cradled by de - lu - sion,
a tempo.
p p Ped.
You mis - lead me now, as of old. Go to dream - land,

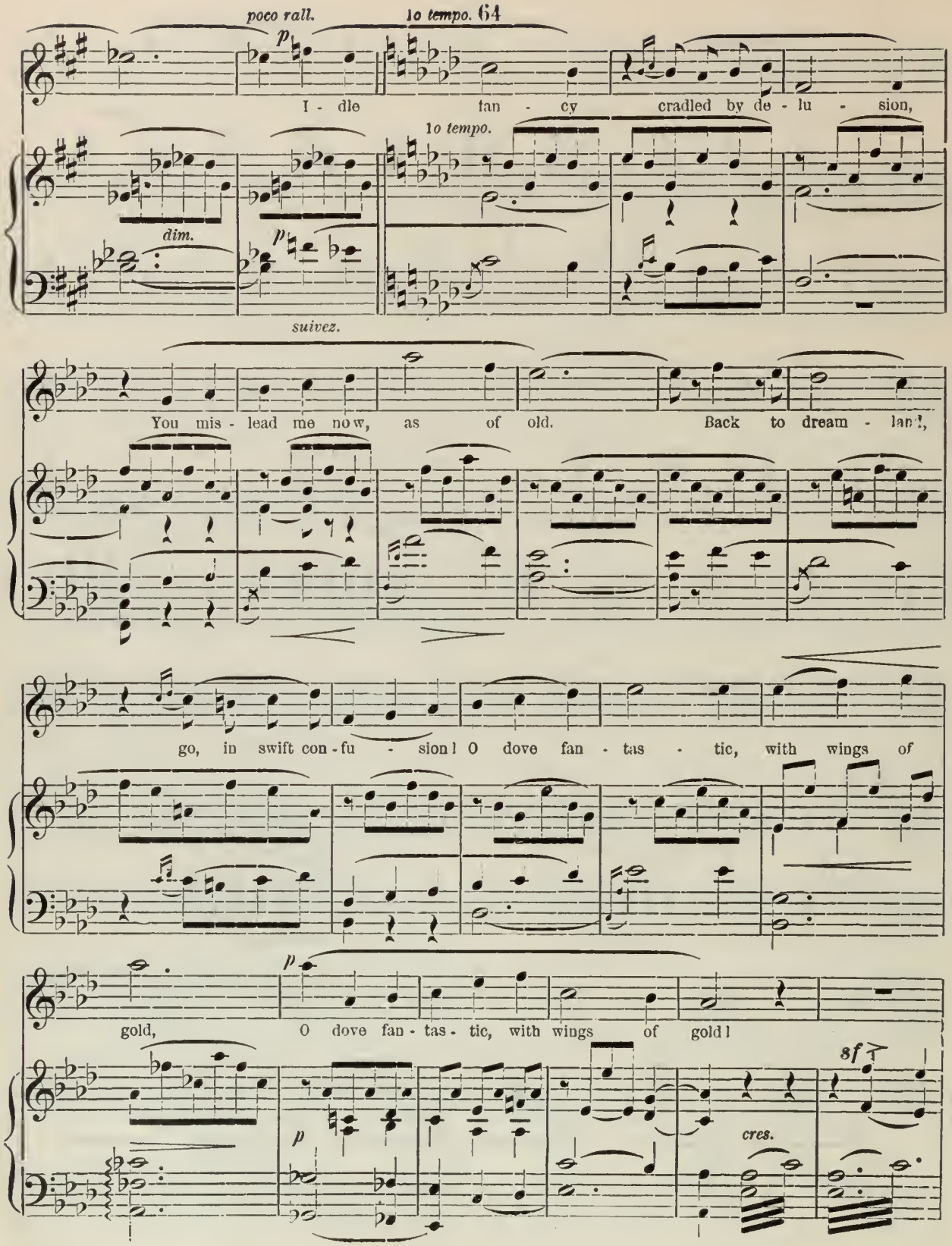

turn back in con - fu - sion, O phan - tom dove, with wings of
p
gold, O dove fan - tas - tic, with wings of gold!
p
Go! go! to the dreamland, O
cantando.
mf
p
poco rall.
p
sweet il - lu - sion! Fair dove fan - tas - tic, with wings of gold.
a tempo.
dim.
p
suivez.
suivez.
Ped.

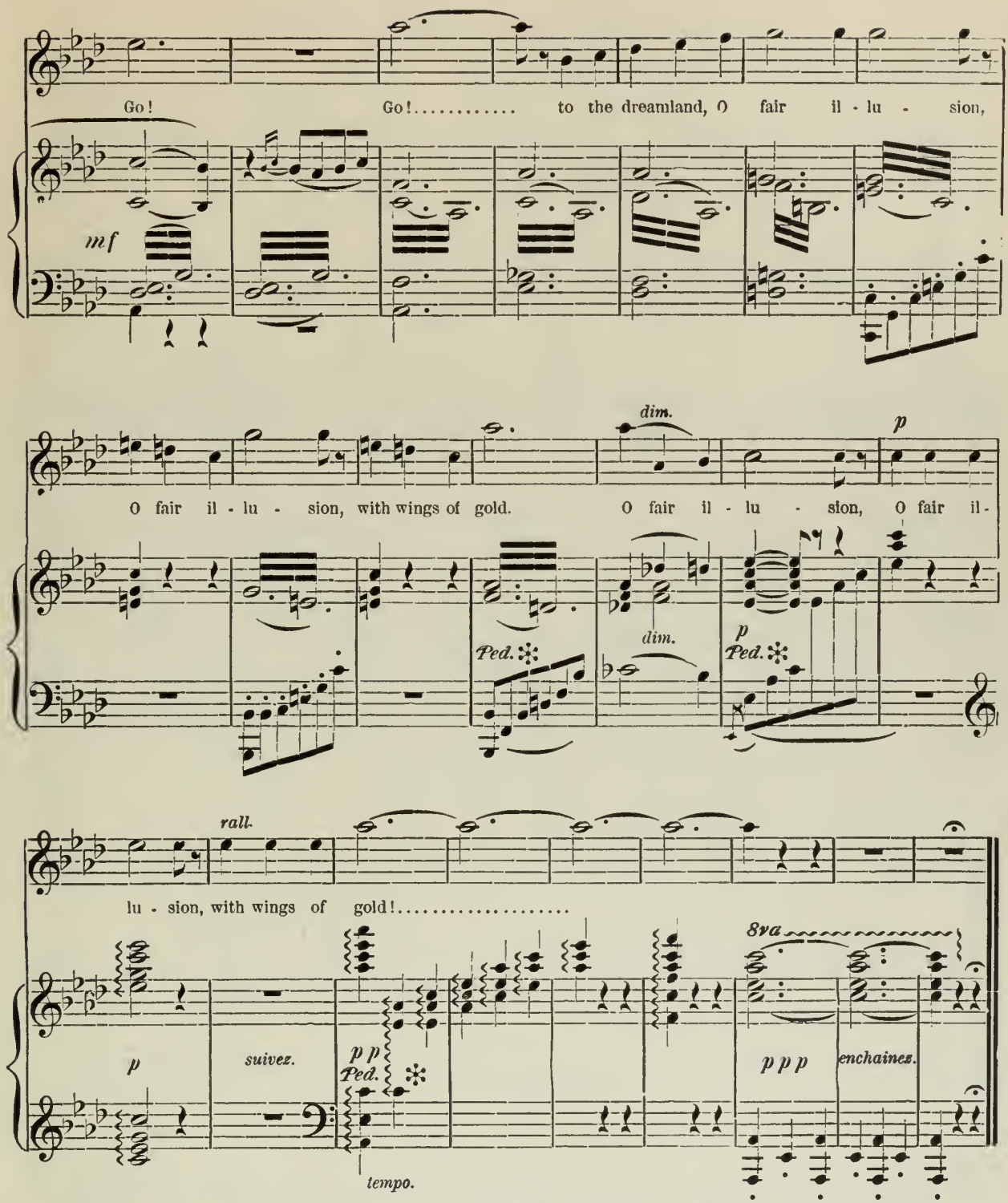

f
Ped.
dim.
Ped.
(Taking up a bracelet.)
Of some fair maid round her arm fold - ing,
p
p
This brace - let rich must oft en - twine.....
Ah! what de - light would be the hold


ing,..... The hand that pass - - - es there, in
mine! (*Taking up a ring.*) This ring of gold.....
sf
my dream sup - pos - es, Oft has fol - lowed, wand - 'ring for
hours, With the small foot, that but re - pos - es On mos - sy


poco rall.
tempo.
(Taking a necklace.)
banks or beds of flowers.
poco rall.
tempo.
sf
This neck - lace too, with her own per - fume scent - ed,..... Em -
p
- balm'd.... as yet with sweets..... from her lips that came..... .....
Has felt the true heart,..... beat - ing glad, con - tent - ed, Trembling with


joy at the one well-loved name, Trem - bling at sound of
cres - - - - - cen -
rall.
tempo Allegro.
one be - lov - ed name. No! no!
do.
f suivez.
Ped. f
tempo Allegro.
Ped. f
A - way, fly, fond il - lu - sions, Swiftly passing
f
f
vi - sions That my rea - son dis - turb
mf

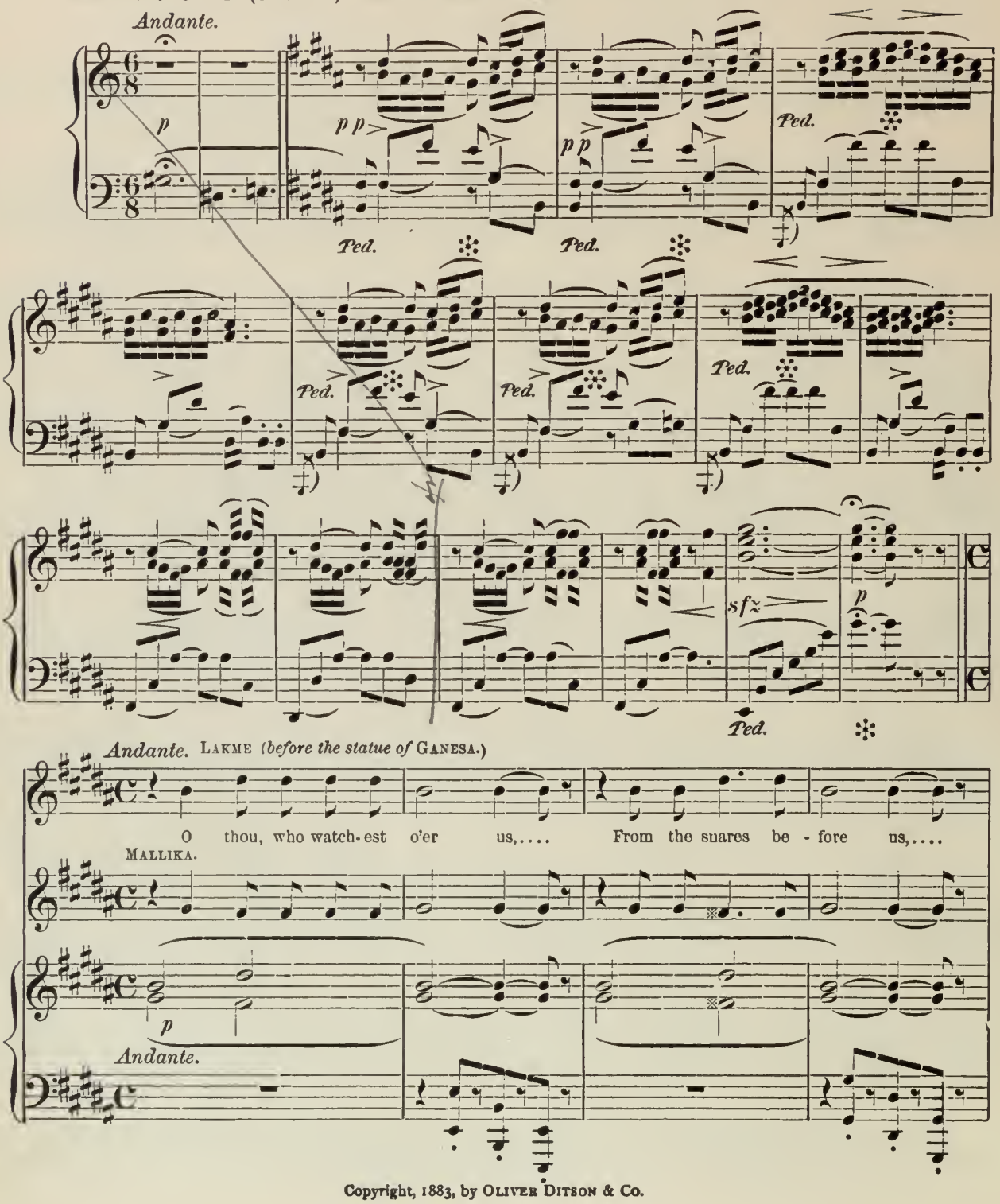

poco rall.
1o tempo.
p
I - dle fan - cy cradled by de - lu - sion,
1o tempo.
dim.
p
suivez.
You mis - lead me now, as of old. Back to dream - land,
go, in swift con - fu - sion! O dove fan - tas - tic, with wings of
p
gold, O dove fan - tas - tic, with wings of gold!
p
cres.
8f



GERALD. (*Renouncing his intention of sketching.*) Well, no! I'll not touch those jewels again. It would be for me, a sort of profanation. Lakme— she calls herself Lakme! (*He is about to leave, when he hears the voice of Lakme from the beat.*) 'Tis she! with her hands full of flowers. Tis she! (*He conceals himself in a thicket of shrubbery.*)

O THOU WHO WATCHEST O'ER US.

SCENE VII. GERALD (*Concealed.*) *then* LAKME *and* MALLIKA.



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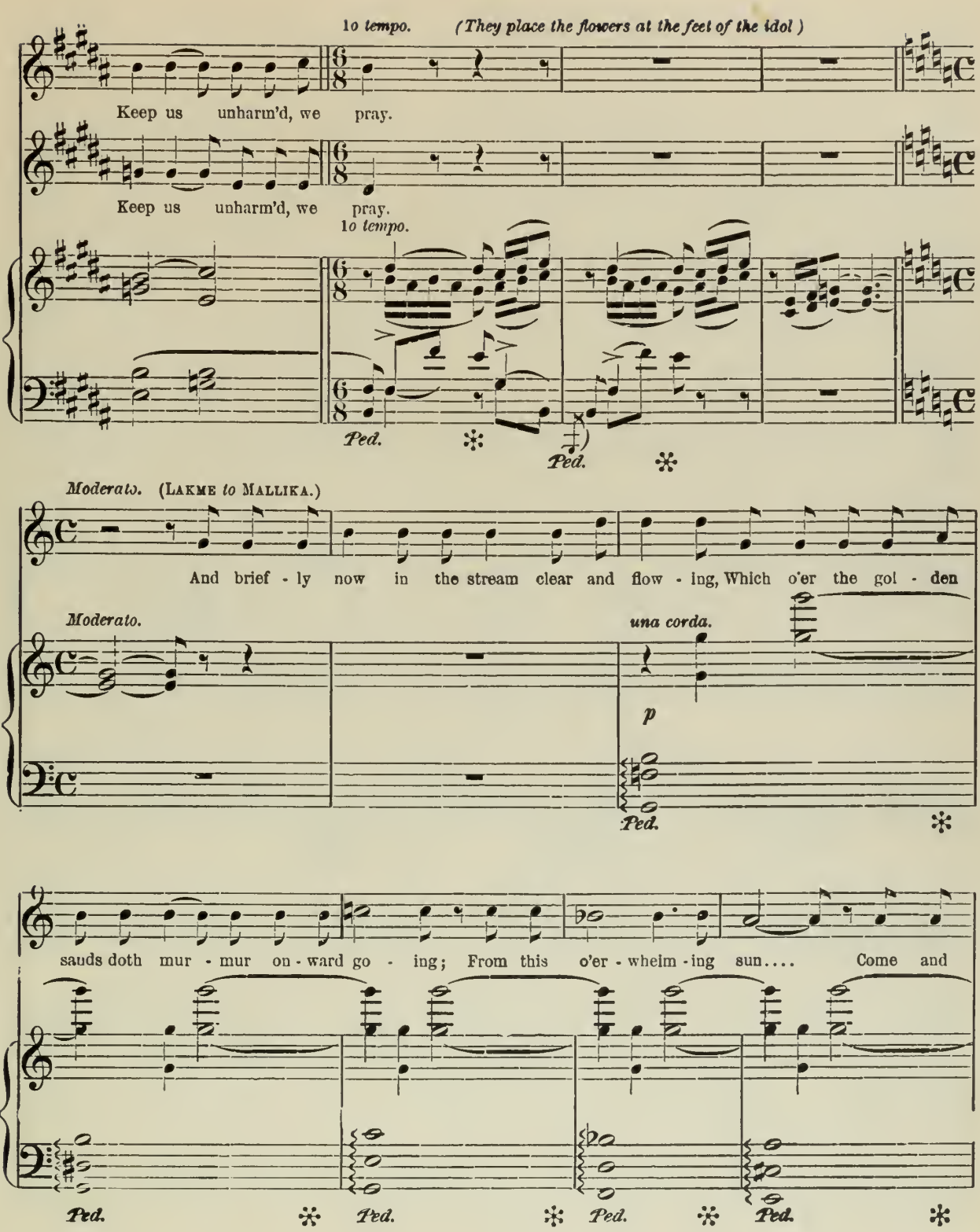
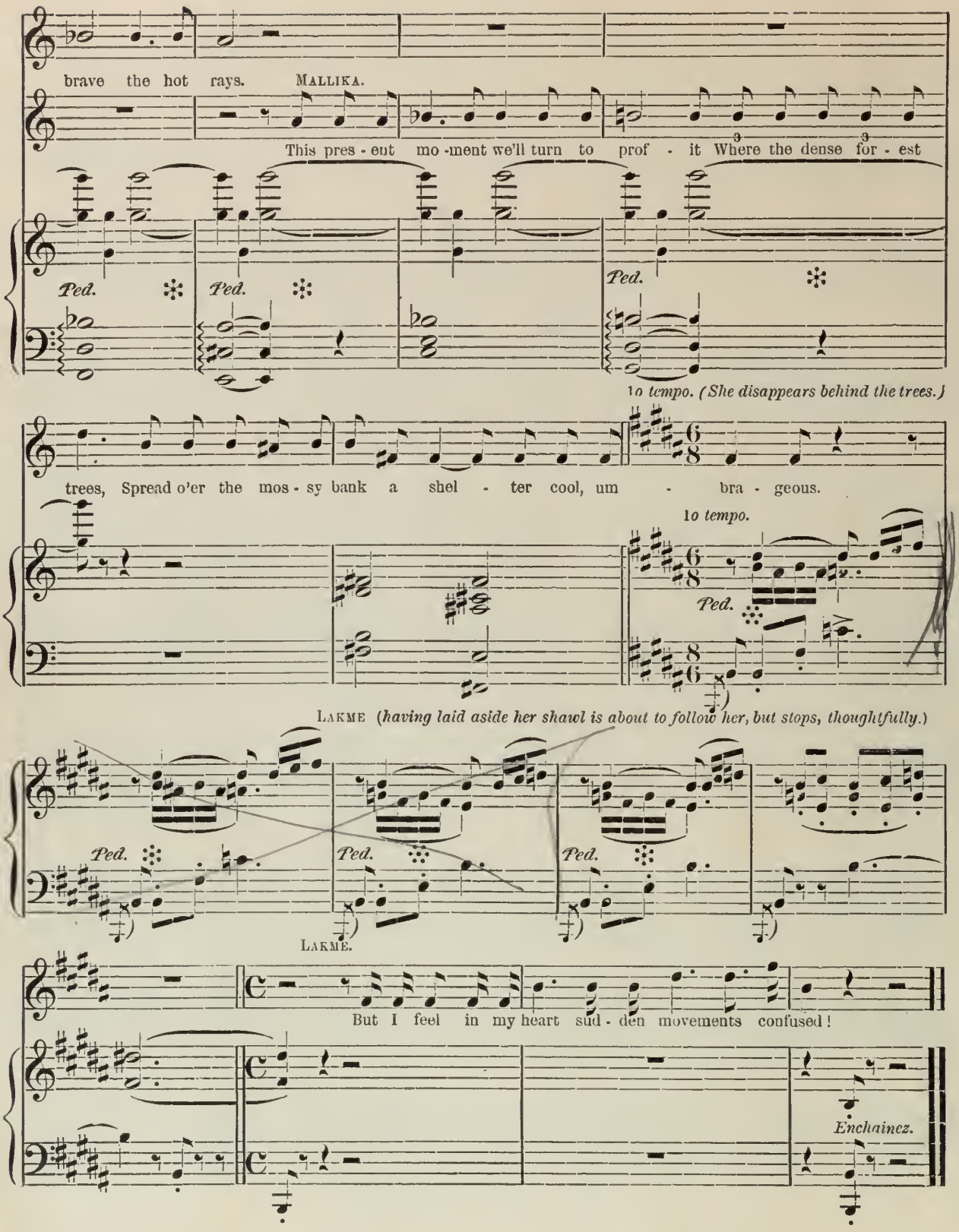
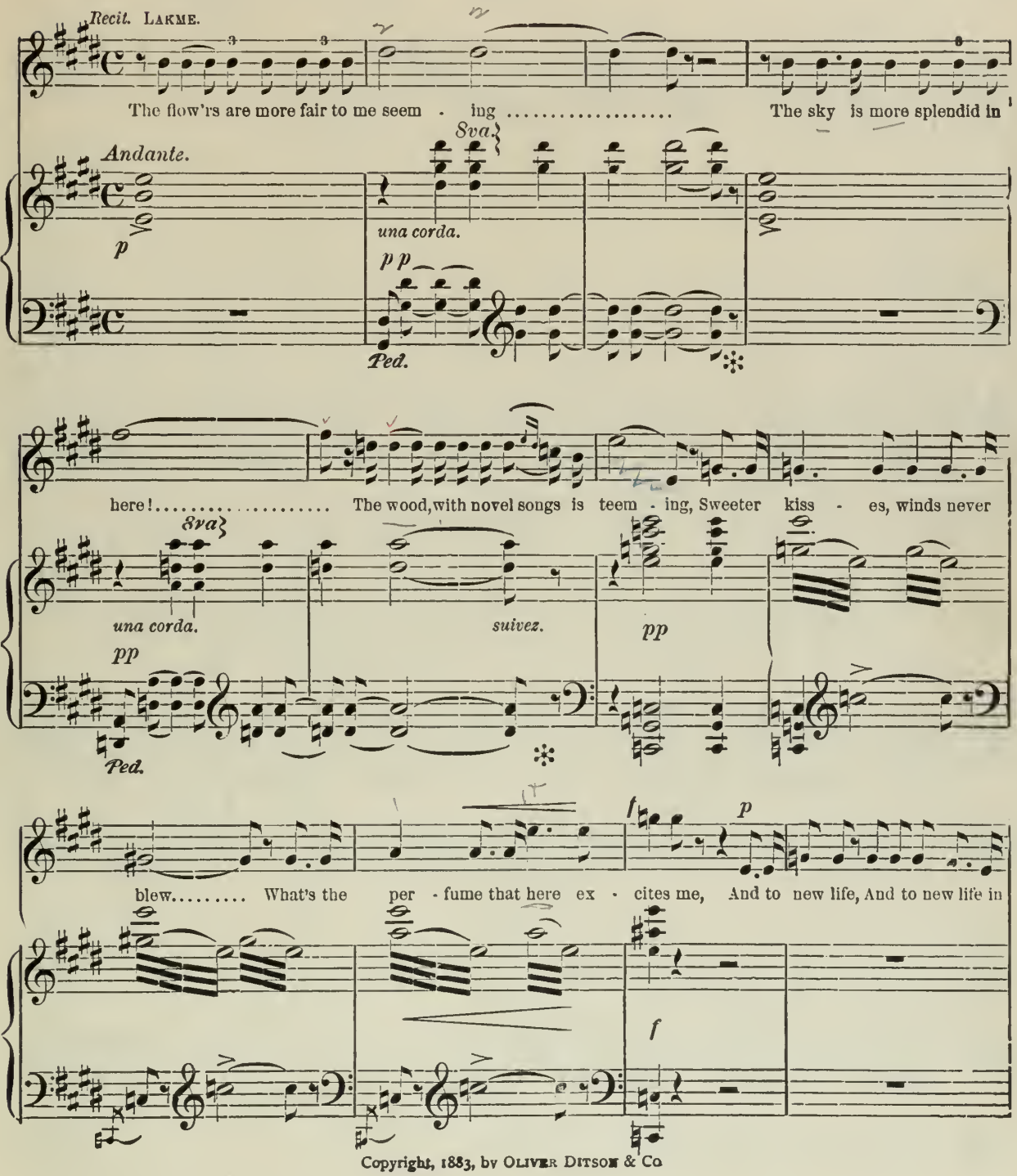

1o tempo.
(They place the flowers at the feet of the idol)
Keep us unharm'd, we pray.
Keep us unharm'd, we pray.
1o tempo.
Ped.
Ped.
Moderato. (LAKME to MALLIKA.)
And brief - ly now in the stream clear and flow - ing, Which o'er the gol - den
Moderato.
una corda.
p
Ped.
sands doth mur - mur on - ward go - ing; From this o'er - whelm - ing sun.... Come and
Ped.
Ped.
Ped.
Ped.


brave the hot rays.
MALLIKA.
This pres - ent mo - ment we'll turn to prof - it Where the dense for - est
Ped.
Ped.
Ped.
1o tempo. (She disappears behind the trees.)
trees, Spread o'er the mos - sy bank a shel - ter cool, um - bra - geous.
1o tempo.
Ped.
LAKME (having laid aside her shawl is about to follow her, but stops, thoughtfully.)
Ped.
Ped.
Ped.
LAKME.
But I feel in my heart sud - den movements confused!
Enchainez.

THE FLOWERS ARE MORE FAIR.

No 5. Recitative and Stanzas. SCENE VIII.



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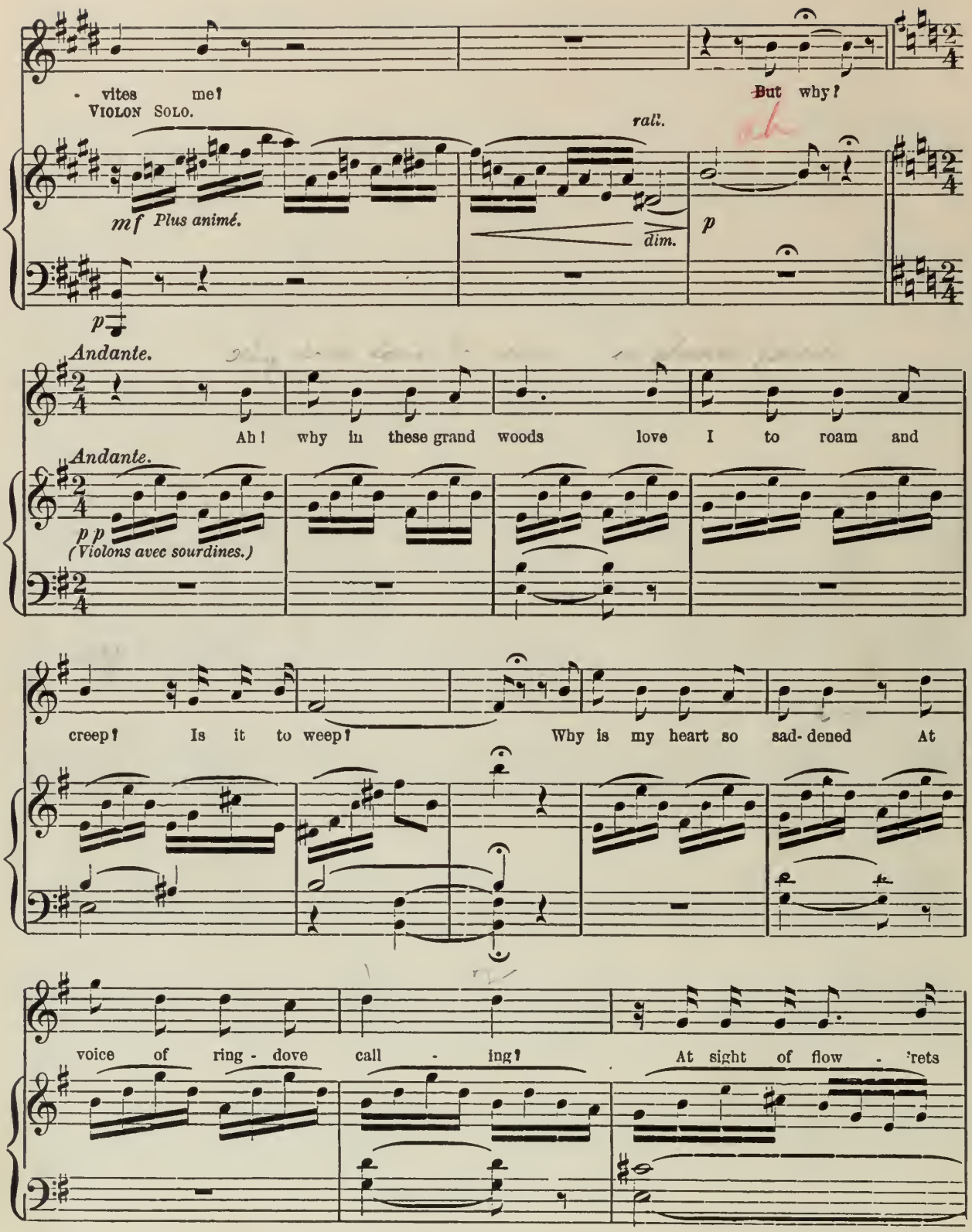
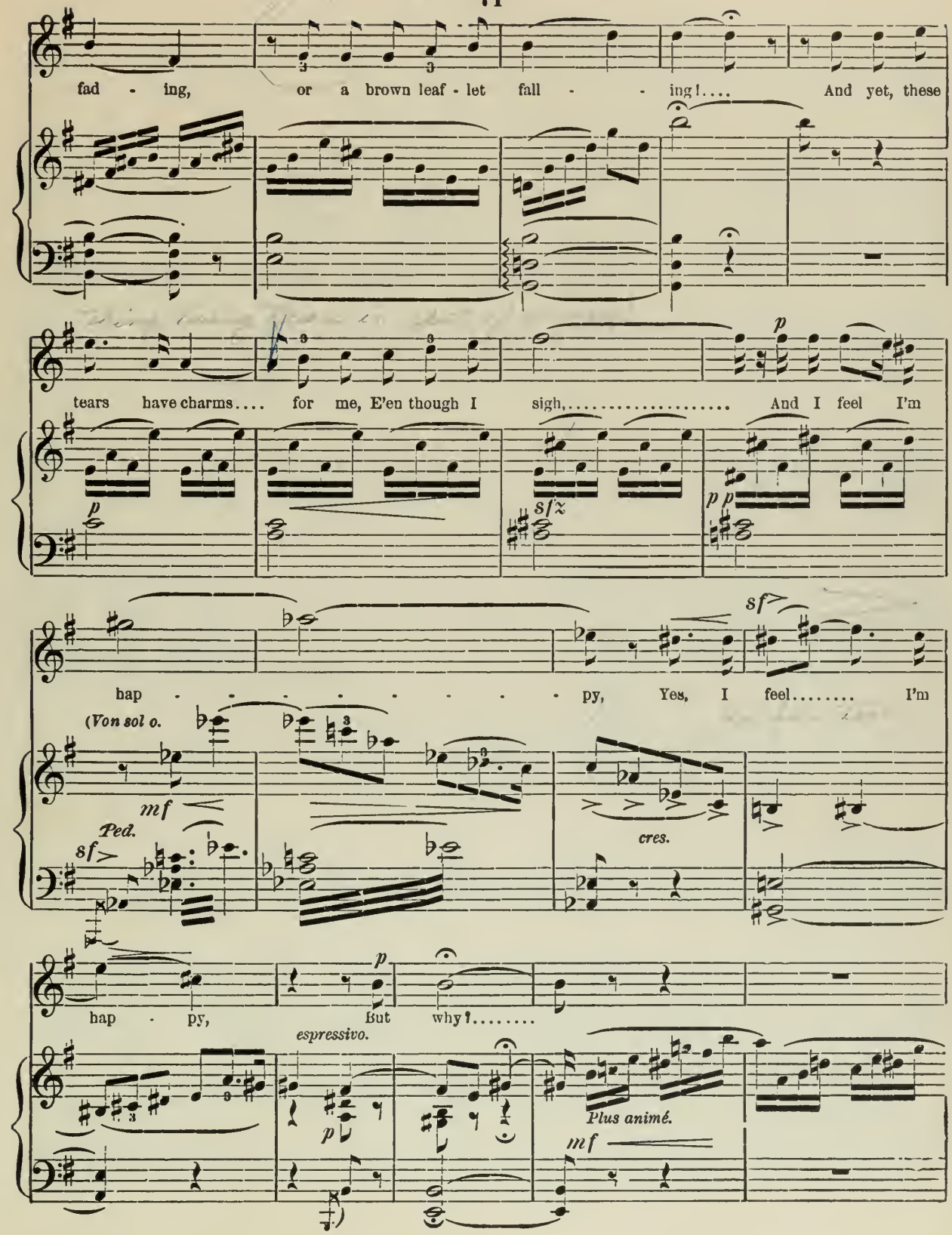
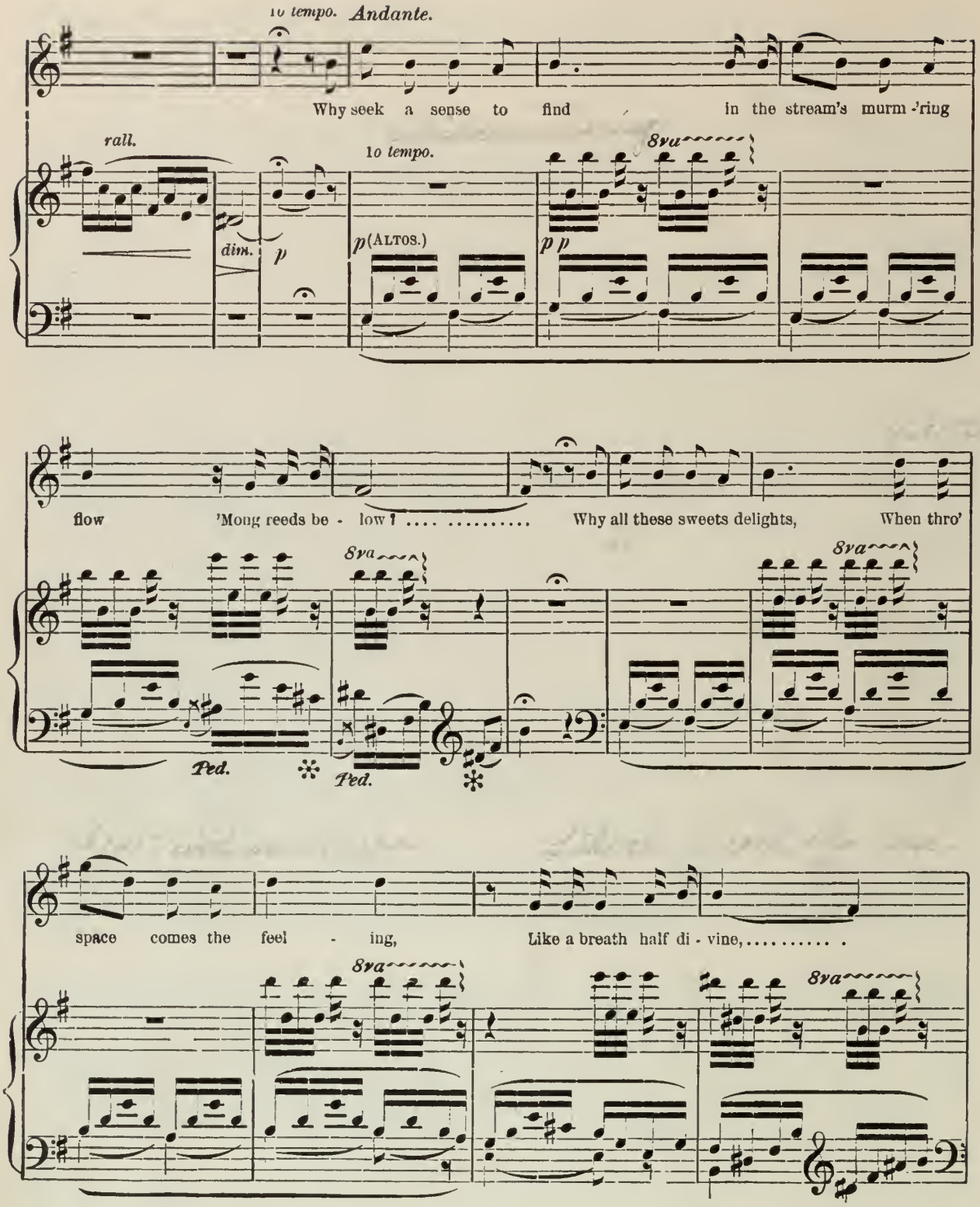
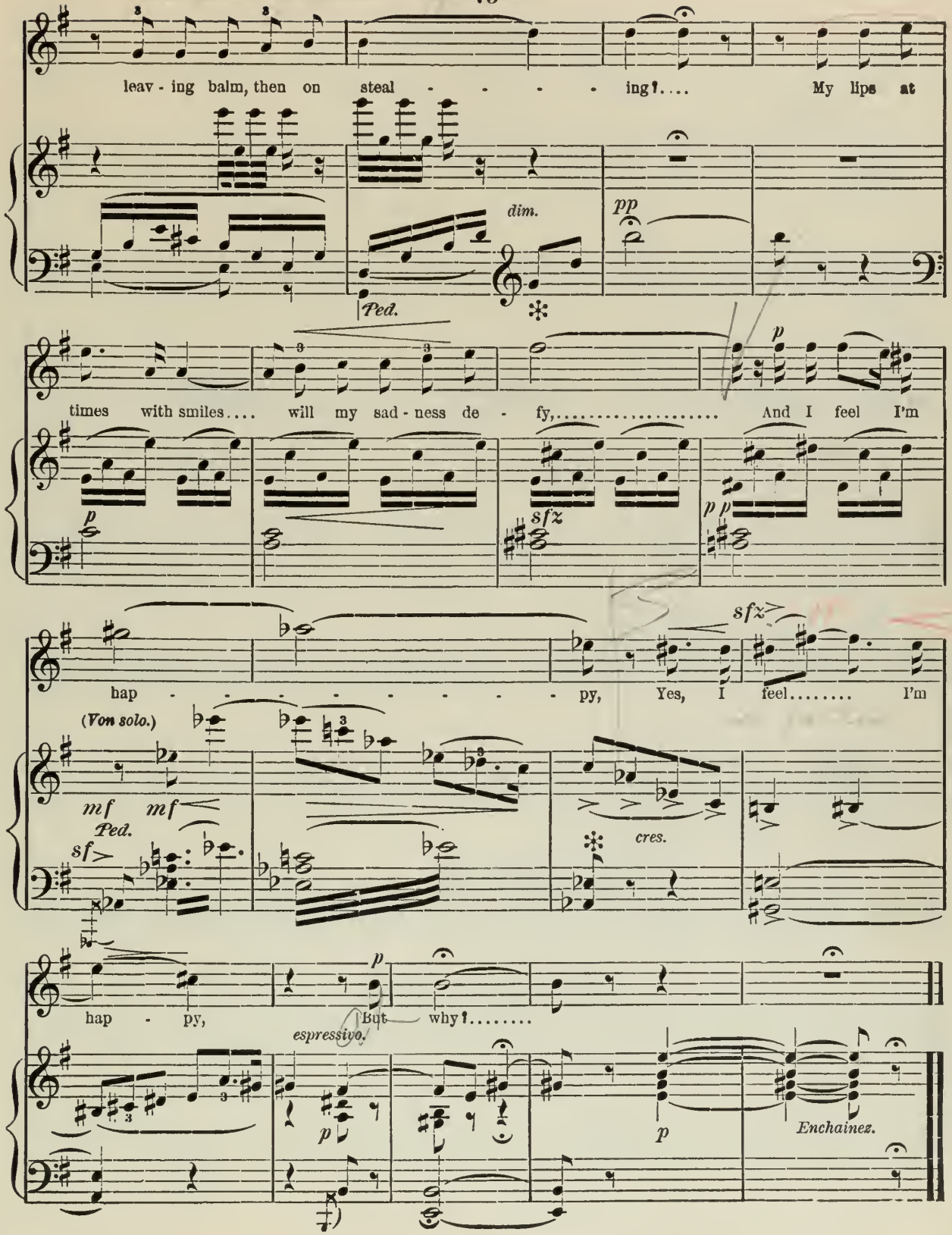

- vites me!
VIOLON SOLO.
But why?
rall.
mf Plus animé.
dim.
p
p
Andante.
Ah! why in these grand woods love I to roam and
Andante.
p p
(Violons avec sourdines.)
creep! Is it to weep? Why is my heart so sad-dened At
voice of ring - dove call - ing! At sight of flow - 'rets


fad - ing, or a brown leaf - let fall - - ing!.... And yet, these
tears have charms.... for me, E'en though I sigh,..... And I feel I'm
hap - - - - - - - - - py, Yes, I feel..... I'm
(Von sol o.
Ped.
cres.
hap - py, But why!.....
espressivo.
Plus animé.


1o tempo. Andante.
Why seek a sense to find in the stream's murm-'ring
rall.
1o tempo.
8va
dim.
p
p (ALTOS.)
p p
flow 'Mong reeds be - low? .... Why all these sweets delights, When thro'
8va
8va
Ped.
Ped.
space comes the feel - ing, Like a breath half di - vine, ...
8va
8va

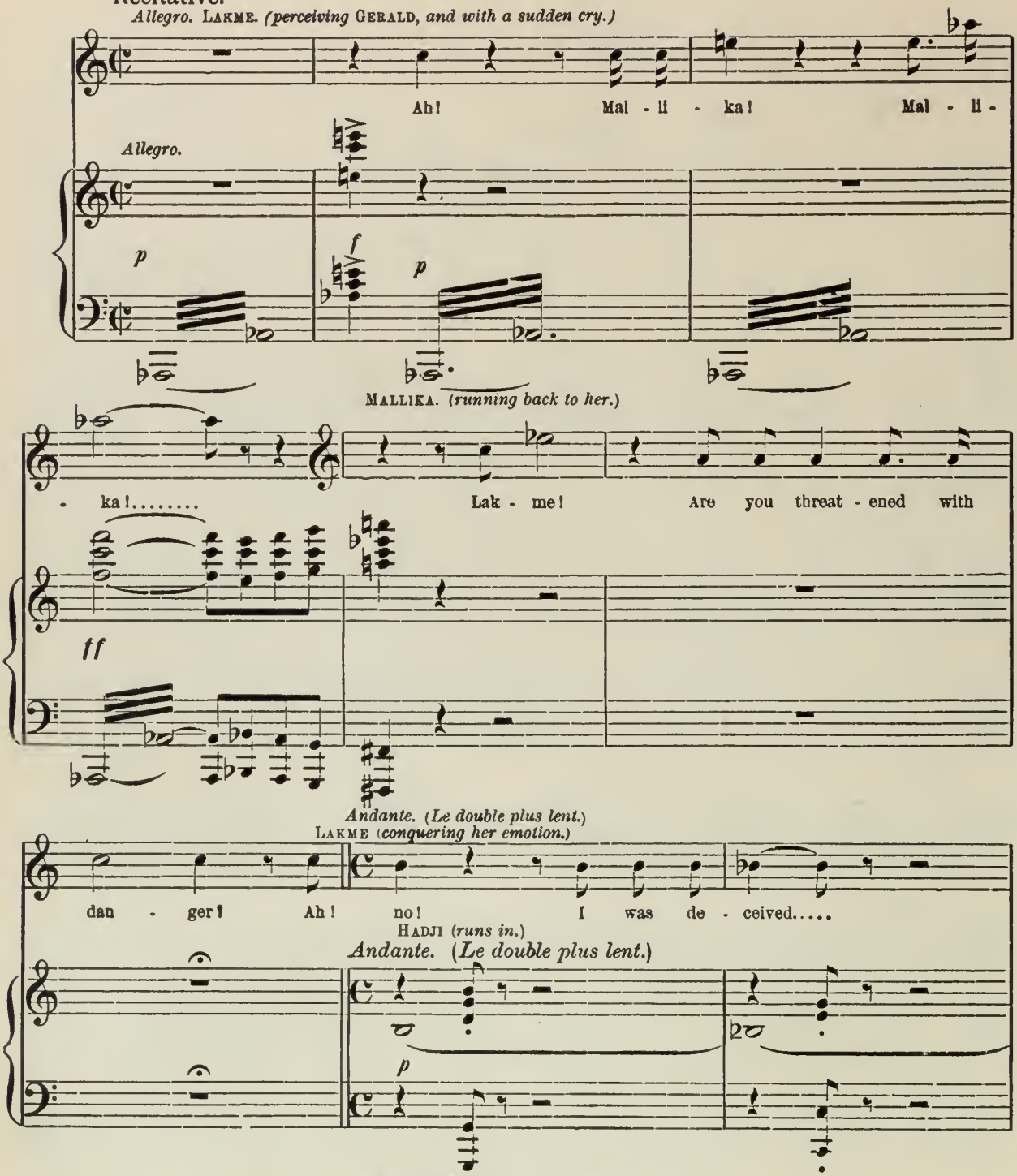

leav - ing balm, then on steal - - - - - ing!.... My lips at
dim.
pp
Ped.
times with smiles.... will my sad - ness de - fy,..... And I feel I'm
p
sfz
hap - - - - - - - - - py, Yes, I feel..... I'm
sfz
(Von solo.)
mf mf
Ped.
sf
cres.
hap - py,
But why!.....
espressivo.
p
Enchainez.

AH! MALLIKA!

SCENE IX. LAKME—HADJI—MALLIKA.

Recitative.

Allegro. LAKME. *(perceiving* GERALD, *and with a sudden cry.)*



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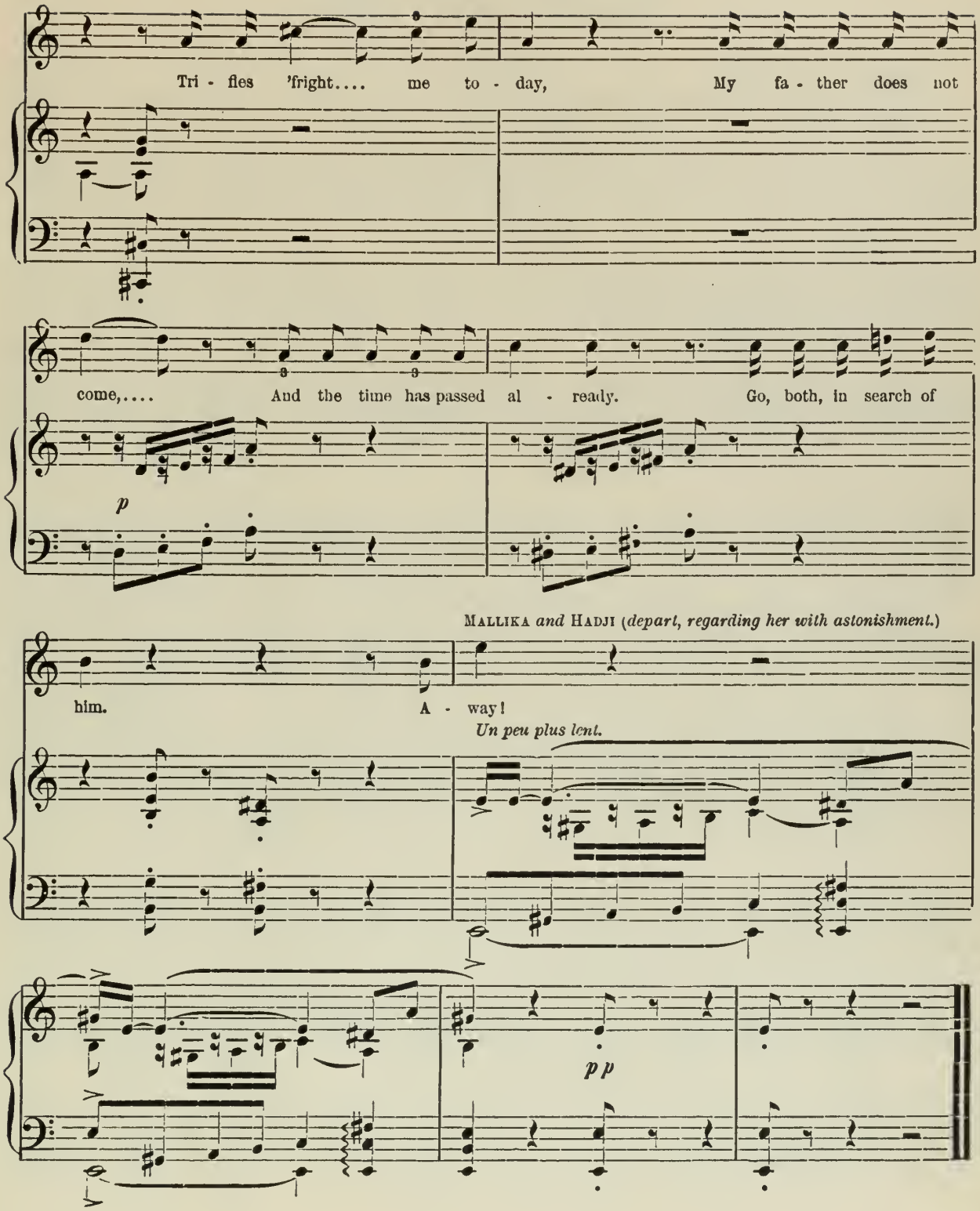
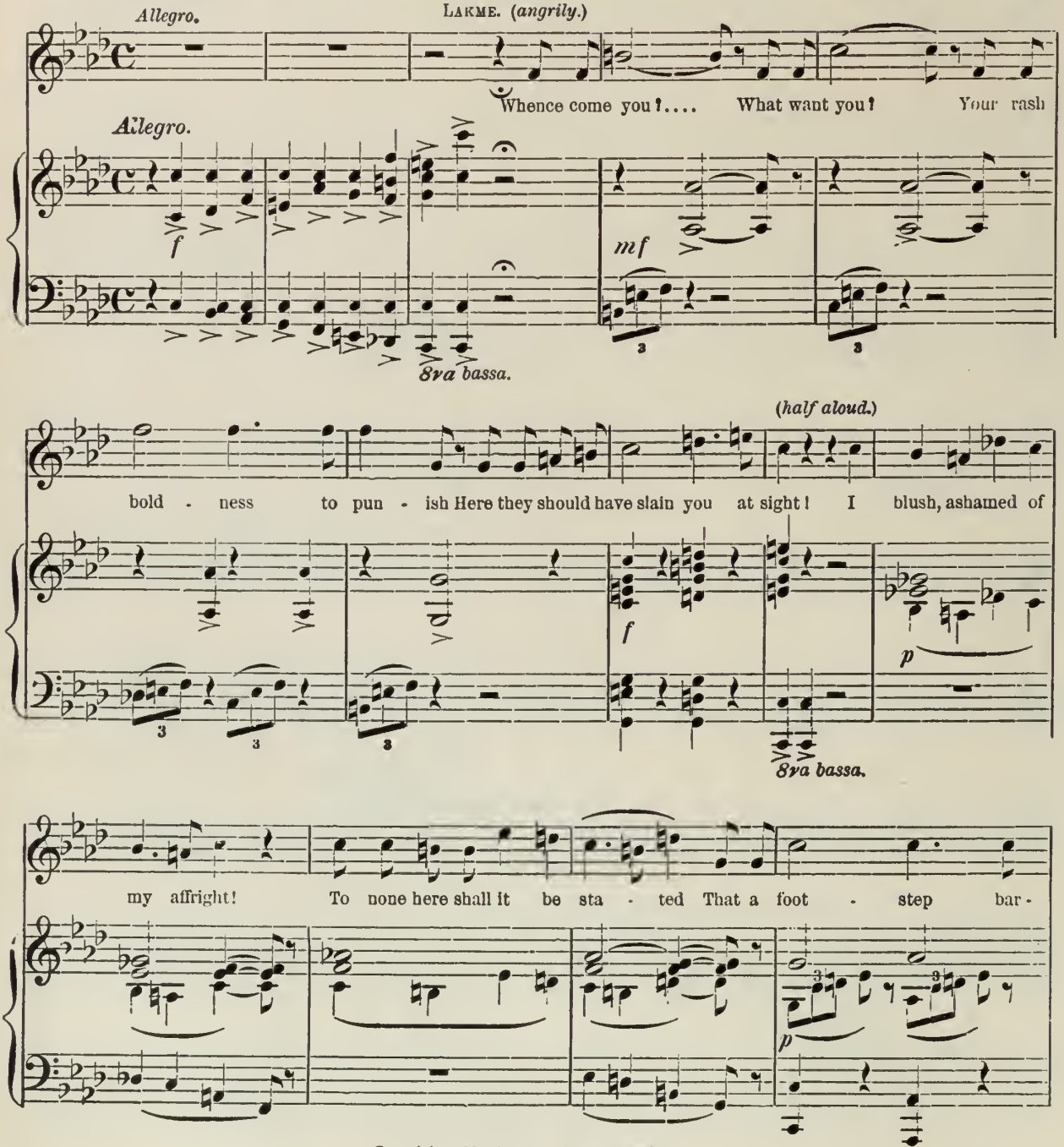

Tri - fles 'fright.... me to - day, My fa - ther does not
come,.... And the time has passed al - ready. Go, both, in search of
p
Mallika and Hadji (depart, regarding her with astonishment.)
him. A - way!
Un peu plus lent.
p p

WHENCE COME YOU?

DUO.

SCENE X. LAKME—GERALD.

LAKME. *(So soon as the servants are gone, goes straight up to* GERALD *who has taken a step towards her, and gazes on him with ravishment.)*



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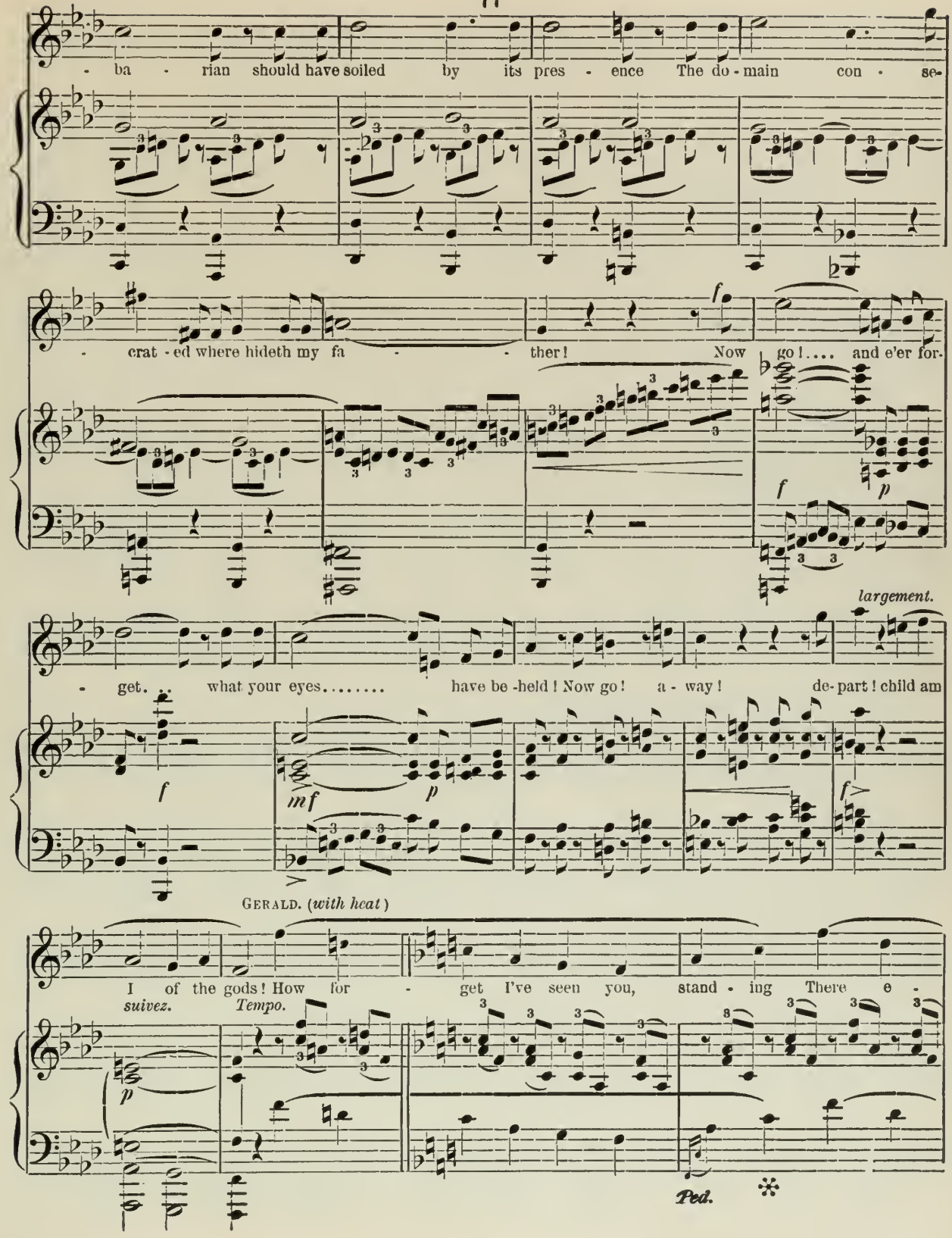
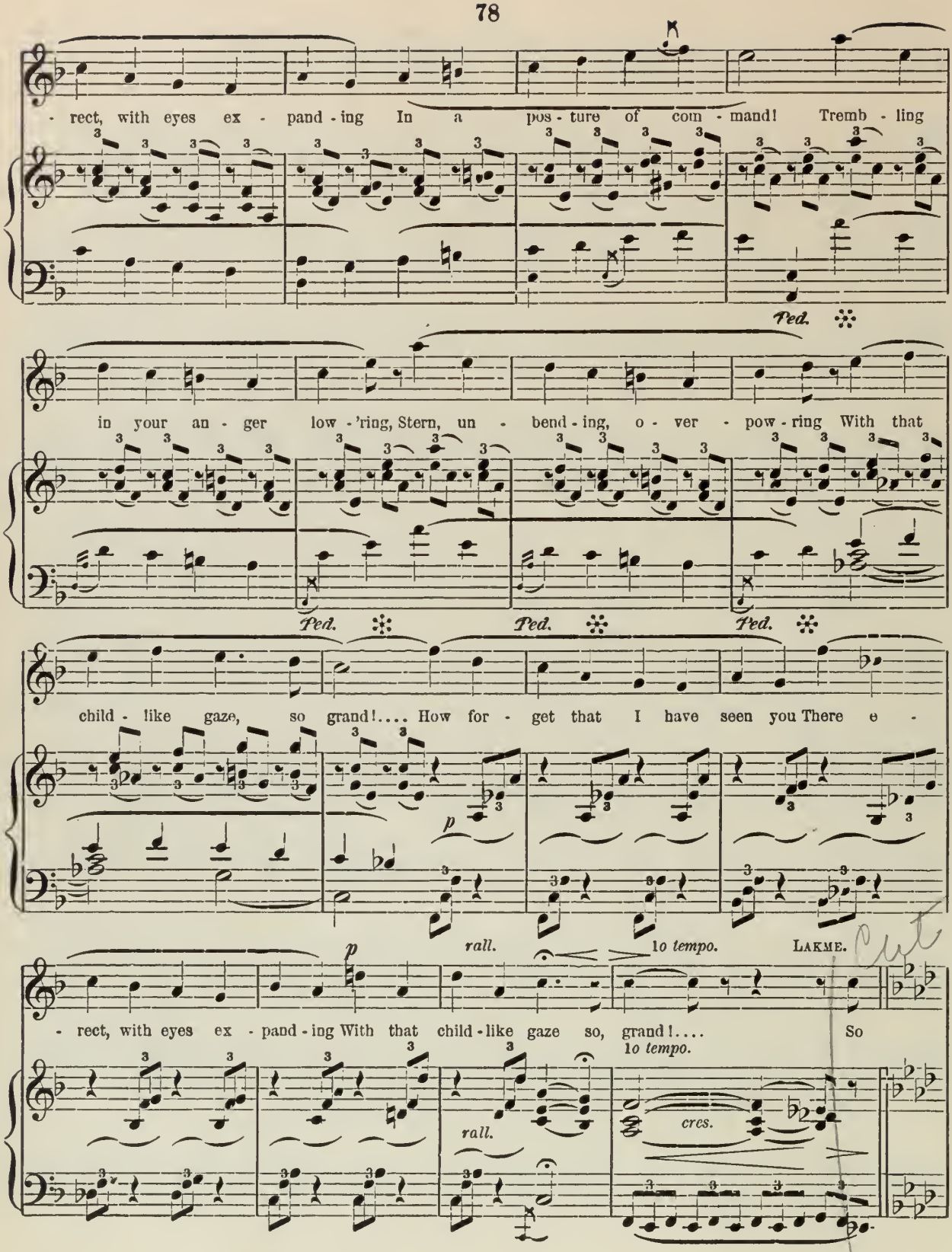
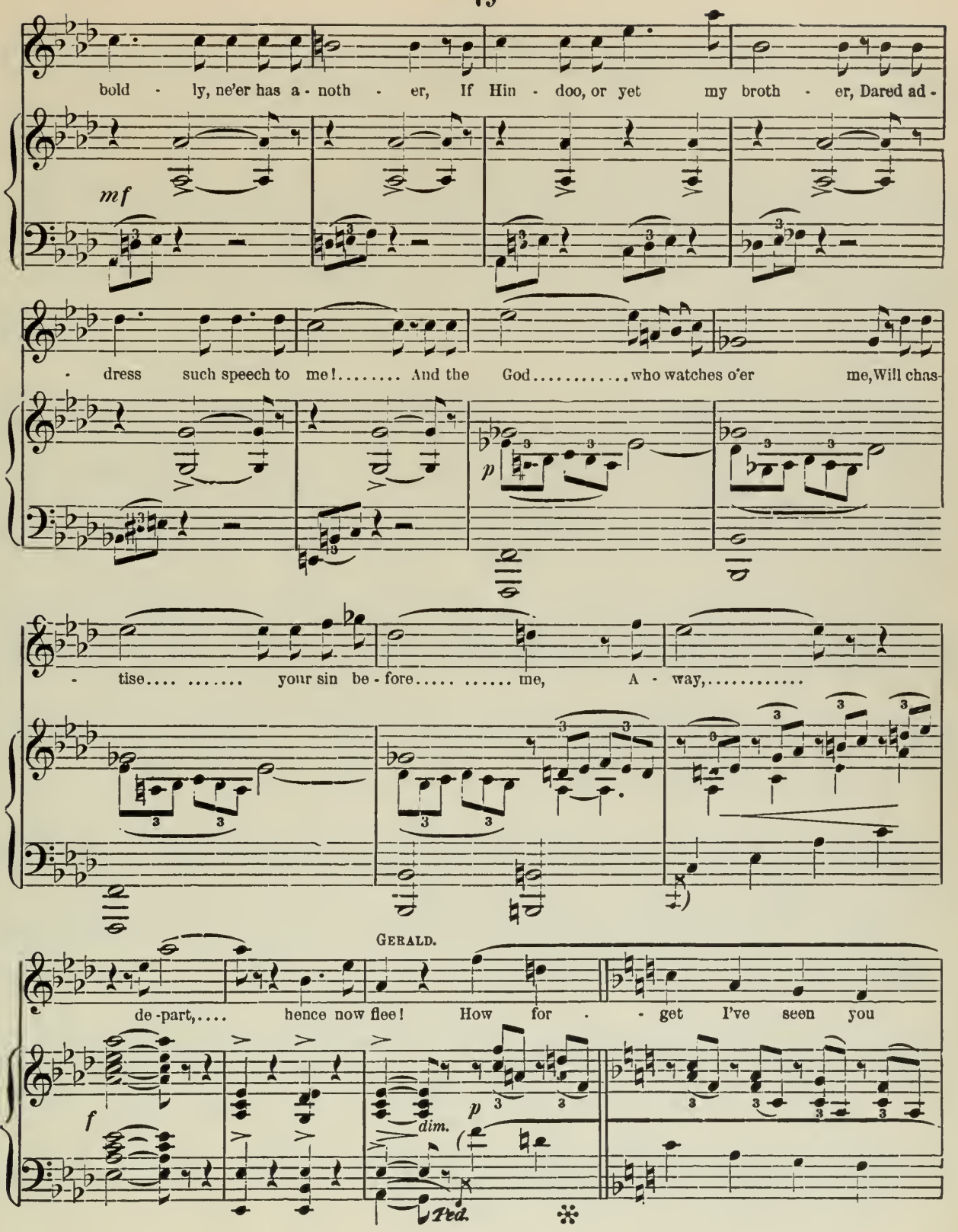
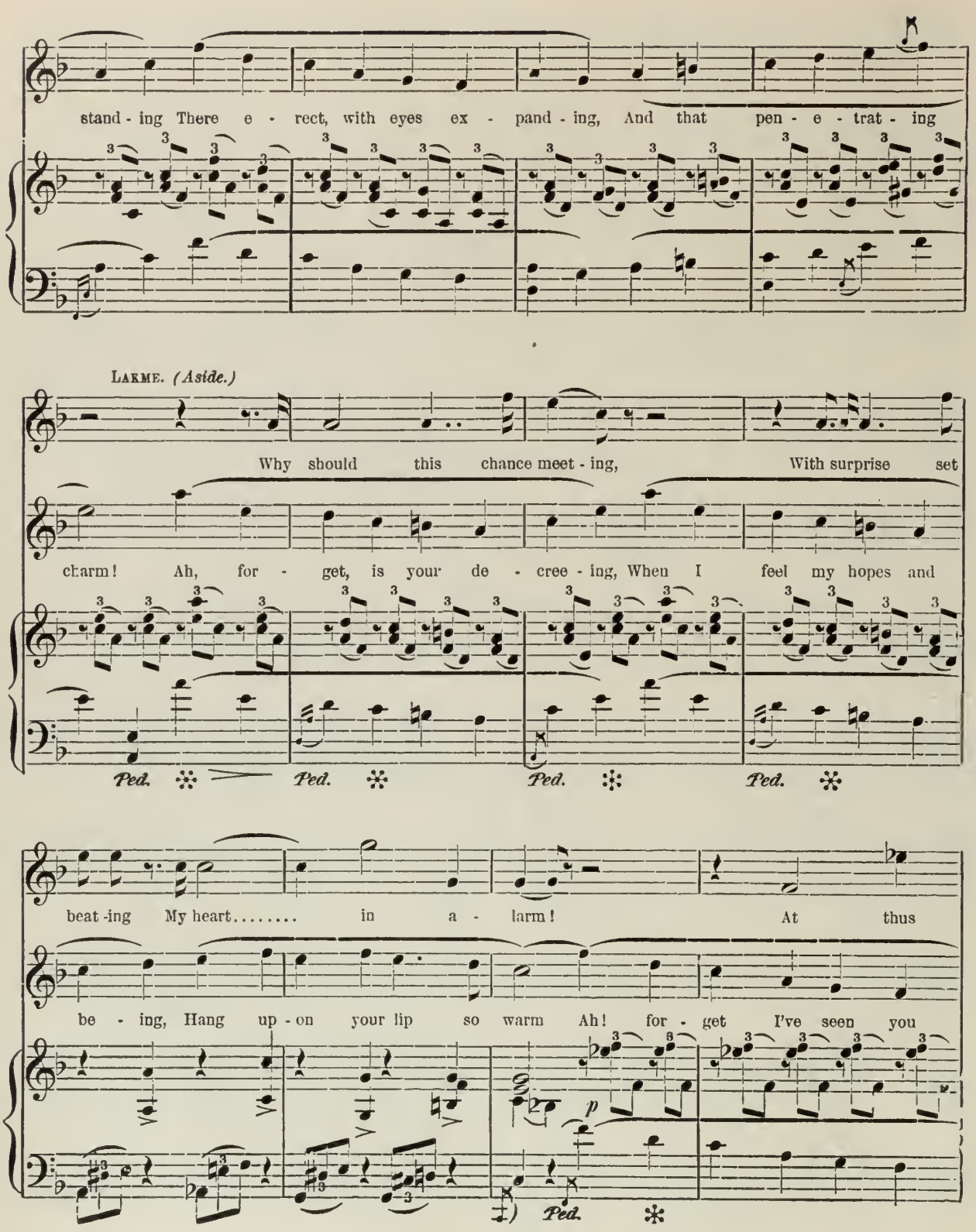
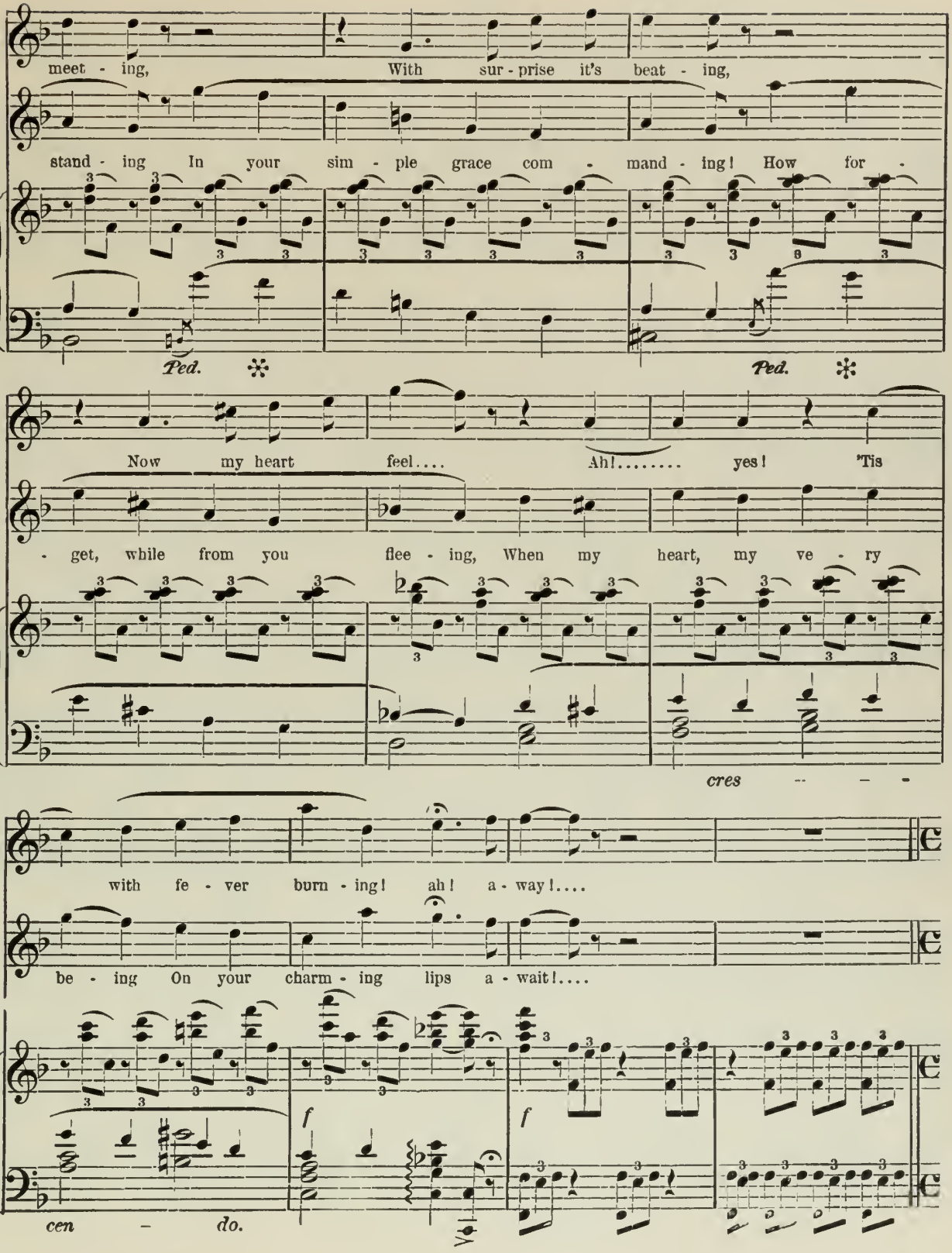
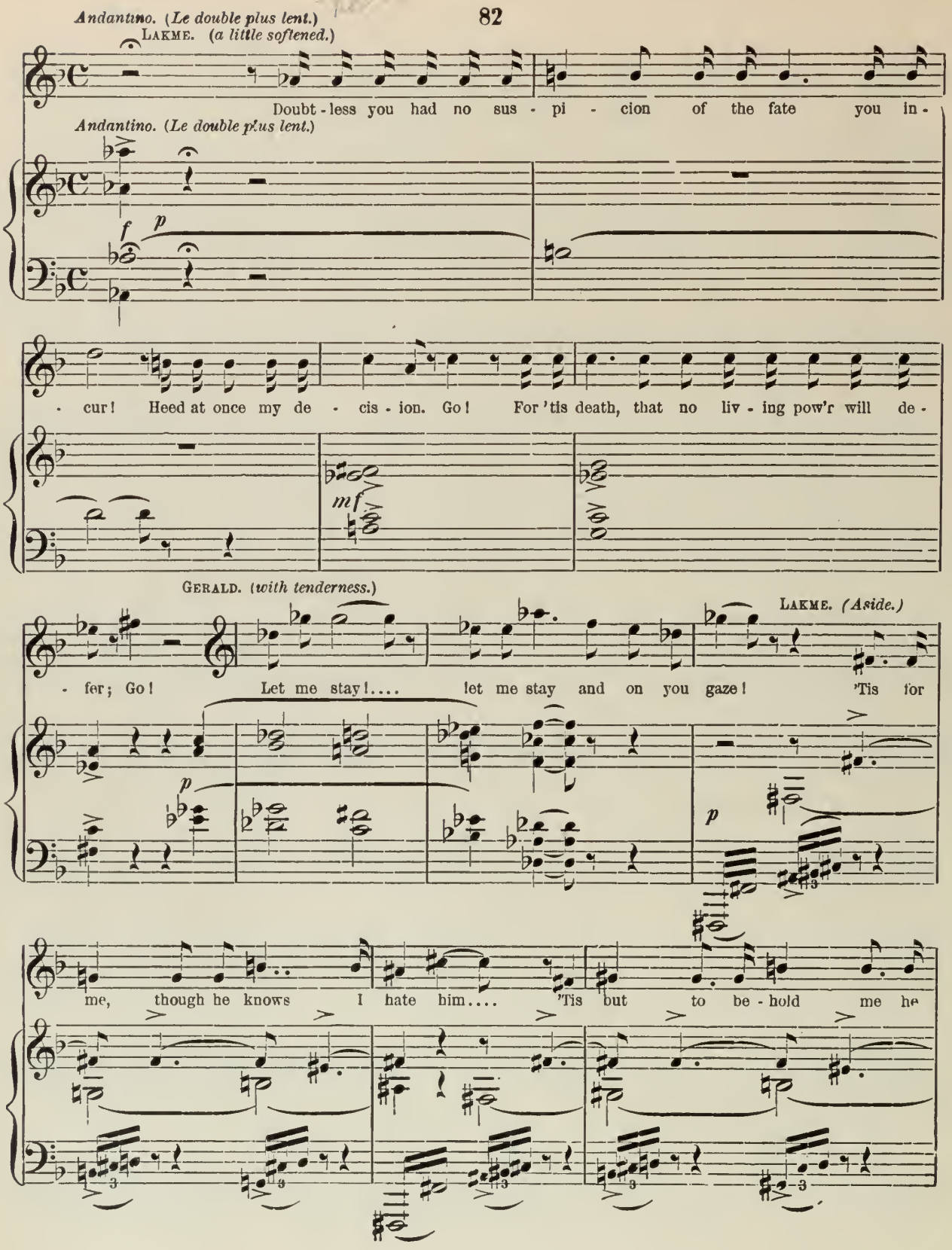

- ba - rian should have soiled by its pres - ence The do - main con - se-
- crat - ed where hideth my fa - - ther! Now go!.... and e'er for-
largement.
- get. what your eyes..... have be - held! Now go! a - way! de-part! child am
GERALD. (with heat)
I of the gods! How for - get I've seen you, stand - ing There e -
suivez.
Tempo.
Ped.

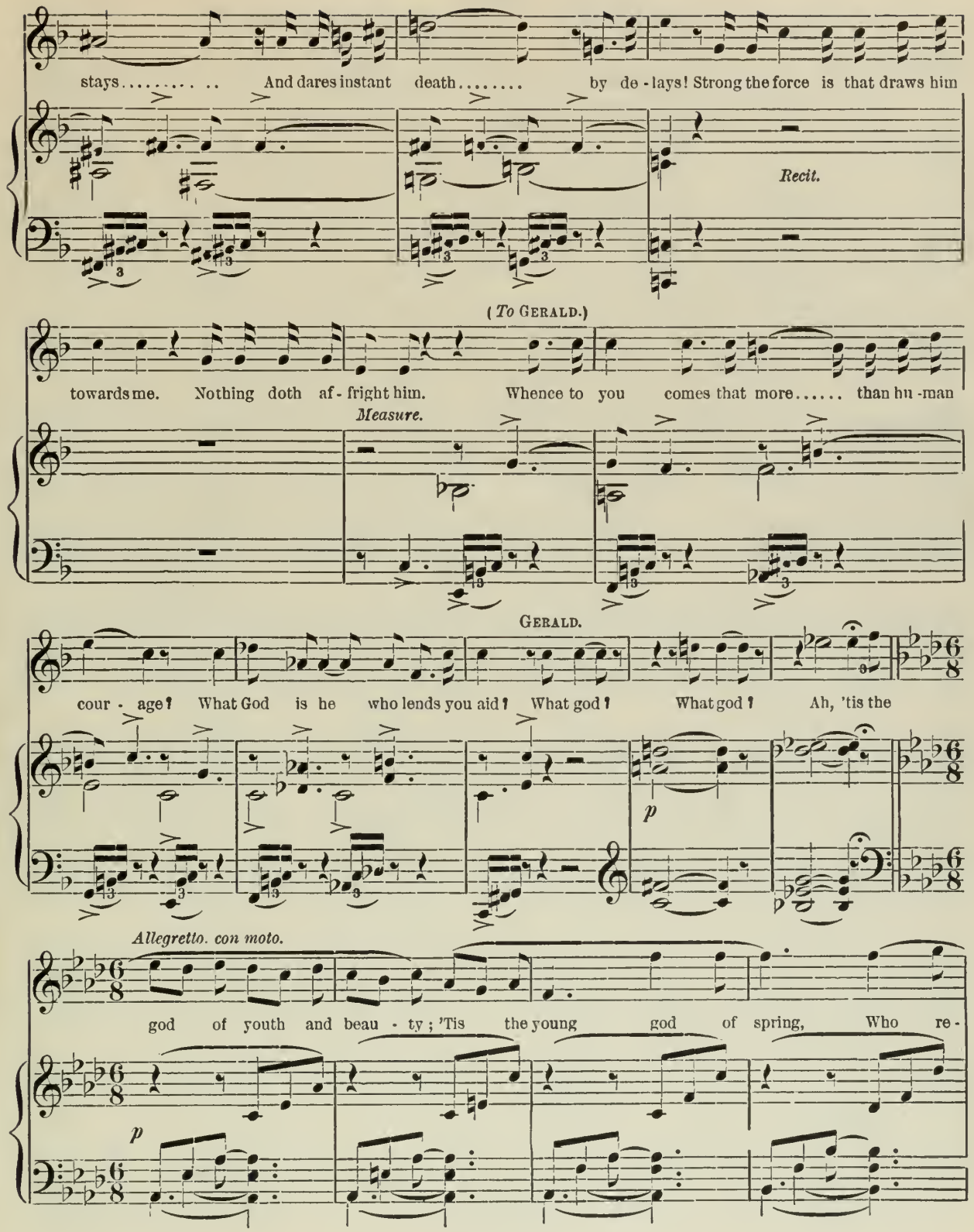

- rect, with eyes ex - pand - ing In a pos - ture of com - mand! Tremb - ling
Ped.
in your an - ger low - 'ring, Stern, un - bend - ing, o - ver - pow - ring With that
Ped.
Ped.
Ped.
child - like gaze, so grand!.... How for - get that I have seen you There e -
p
rall.
1o tempo.
LAKME.
- rect, with eyes ex - pand - ing With that child - like gaze so, grand!....
So
1o tempo.
rall.
cres.

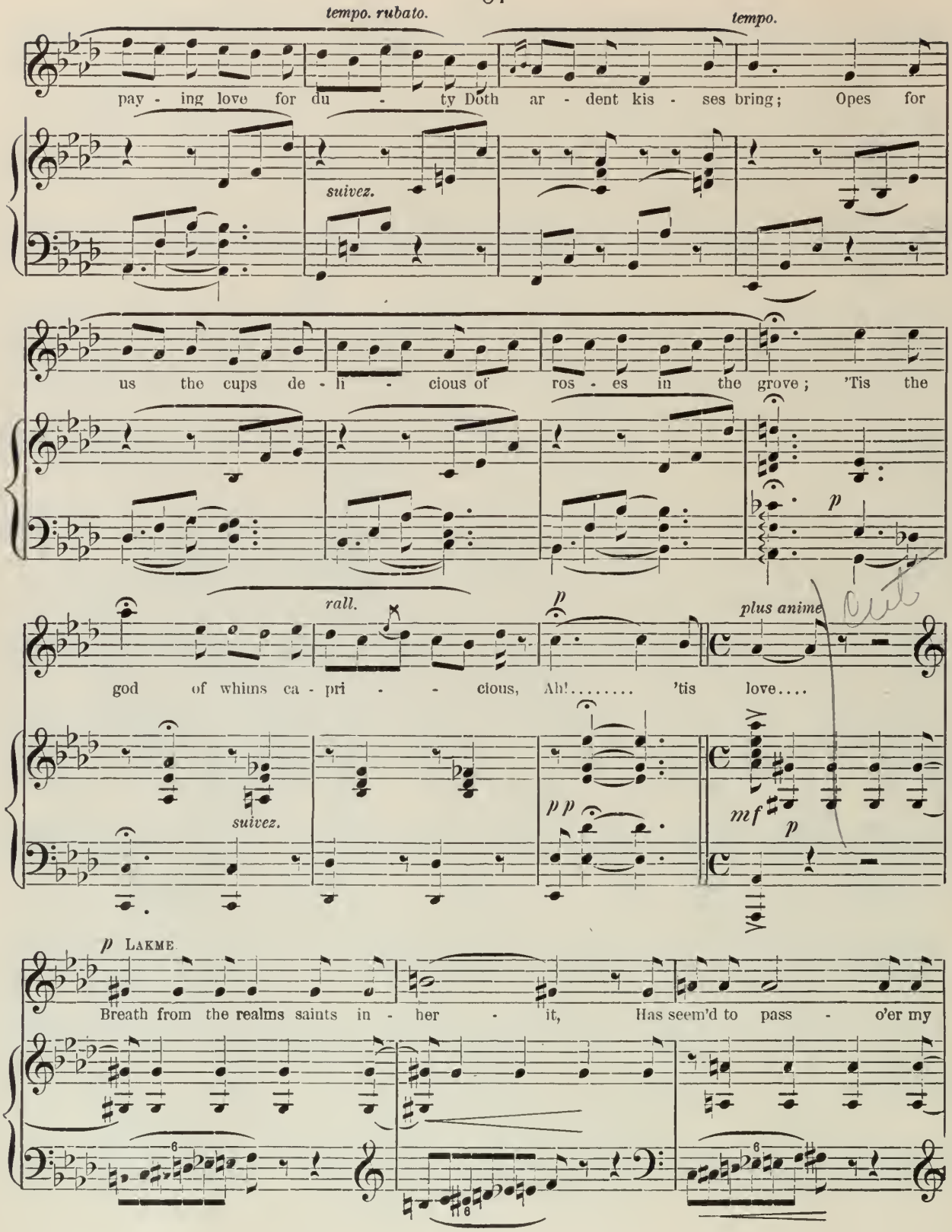

bold - ly, ne'er has a - noth - er, If Hin - doo, or yet my broth - er, Dared ad -
mf
- dress such speech to me!..... And the God.....who watches o'er me, Will chas-
p
- tise..... ..... your sin be - fore..... ..... me, A - way,.....
GERALD.
de - part,.... hence now flee! How for - - get I've seen you
f
dim.
p
Ped.

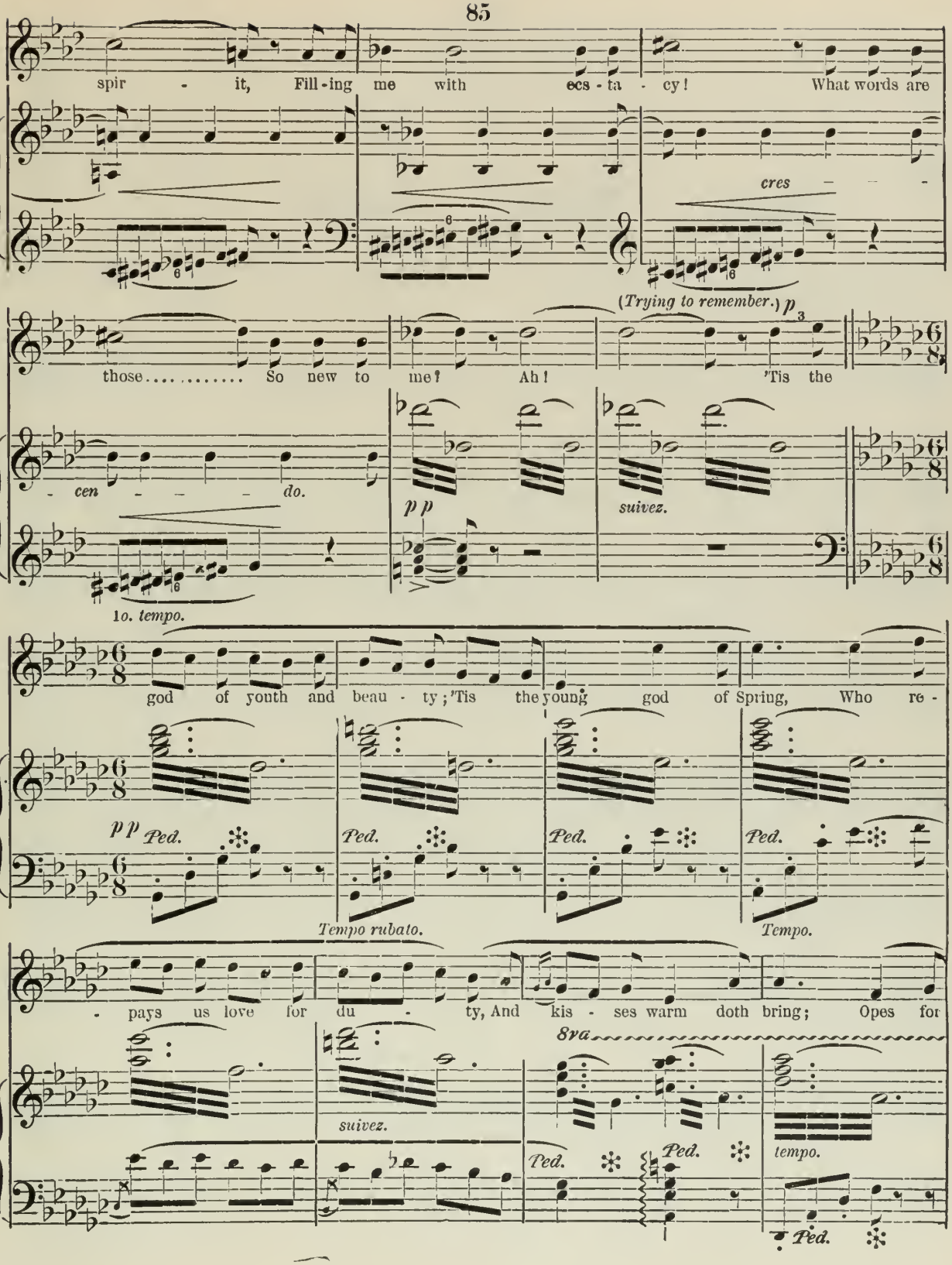

stand - ing There e - rect, with eyes ex - pand - ing, And that pen - e - trat - ing
LAKME. (Aside.)
Why should this chance meet - ing, With surprise set
charm! Ah, for - get, is your de - cree - ing, When I feel my hopes and
Ped. Ped. Ped. Ped.
beat - ing My heart..... in a - larm! At thus
be - ing, Hang up - on your lip so warm Ah! for - get I've seen you
p
Ped.

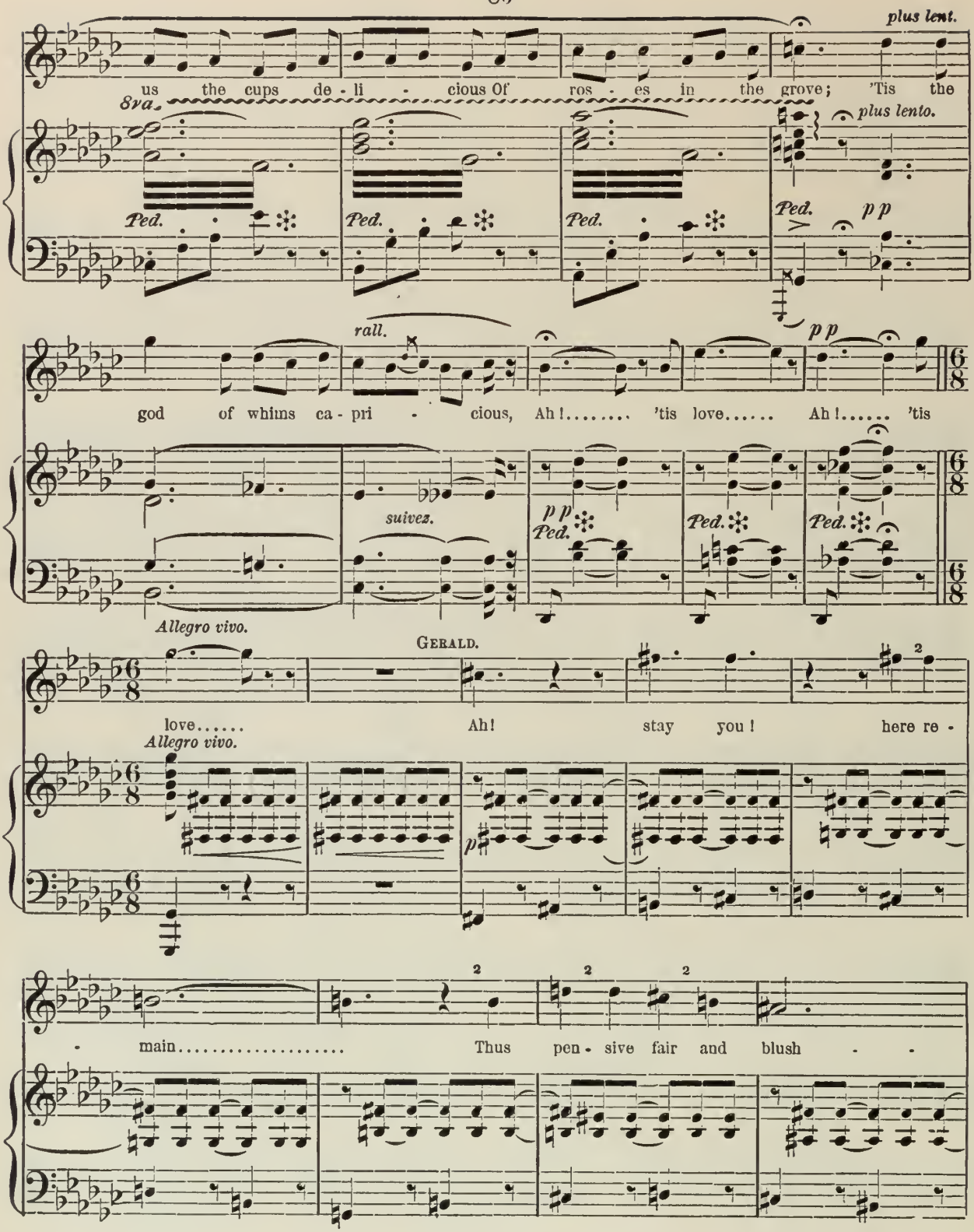

meet - ing, With sur - prise it's beat - ing,
stand - ing In your sim - ple grace com - mand - ing! How for -
Ped.
Ped.
Now my heart feel.... Ah!..... yes! 'Tis
- get, while from you flee - ing, When my heart, my ve - ry
cres
with fe - ver burn - ing! ah! a - way!....
be - ing On your charm - ing lips a - wait!....
f
f
cen - do.

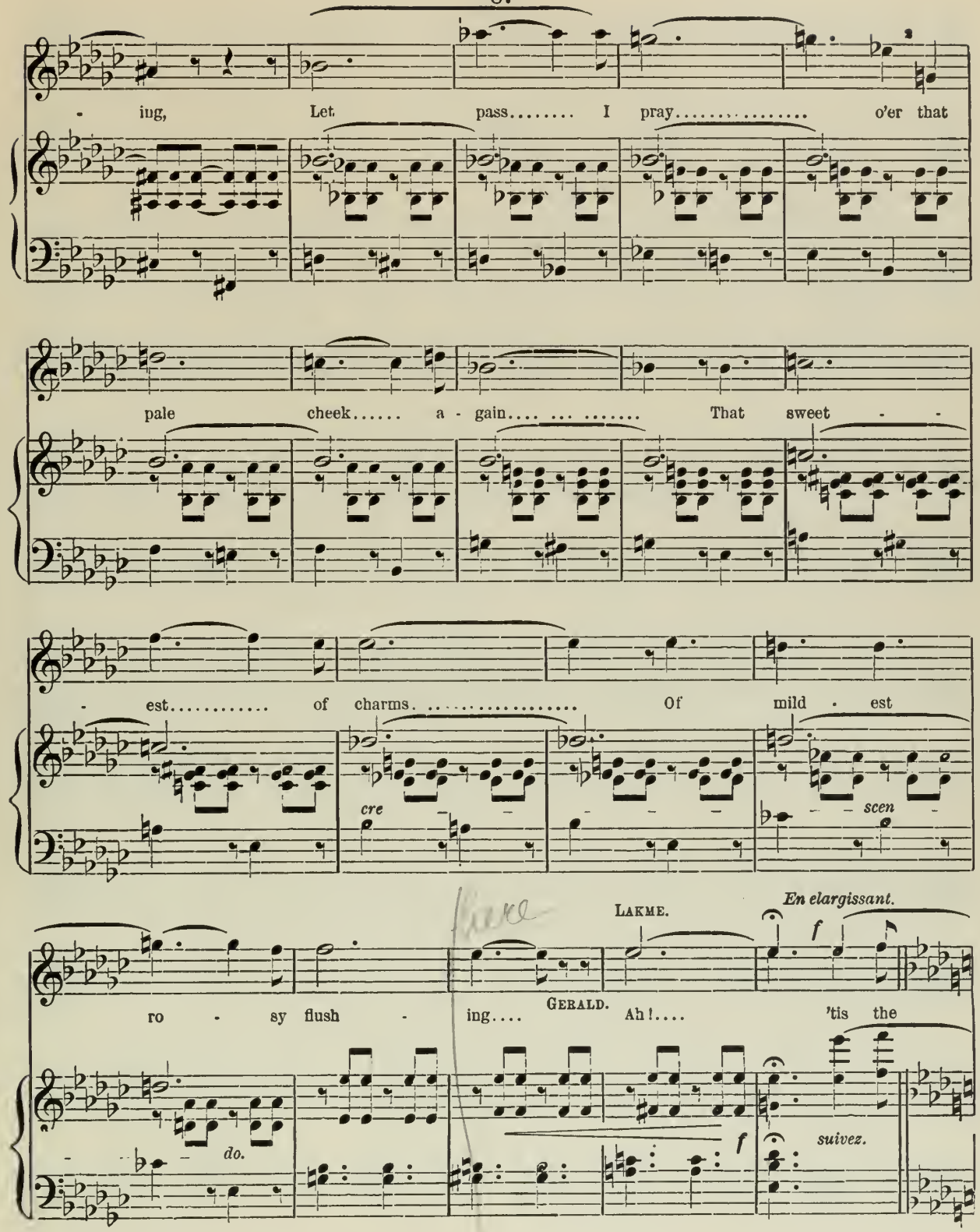

Andantino. (Le double plus lent.)
LAKME. (a little softened.)
Doubt - less you had no sus - pi - cion of the fate you in -
Andantino. (Le double plus lent.)
f
p
- cur! Heed at once my de - cis - ion. Go! For 'tis death, that no liv - ing pow'r will de -
mf
GERALD. (with tenderness.)
LAKME. (Aside.)
- fer; Go! Let me stay!.... let me stay and on you gaze! 'Tis for
p
p
me, though he knows I hate him.... 'Tis but to be - hold me he

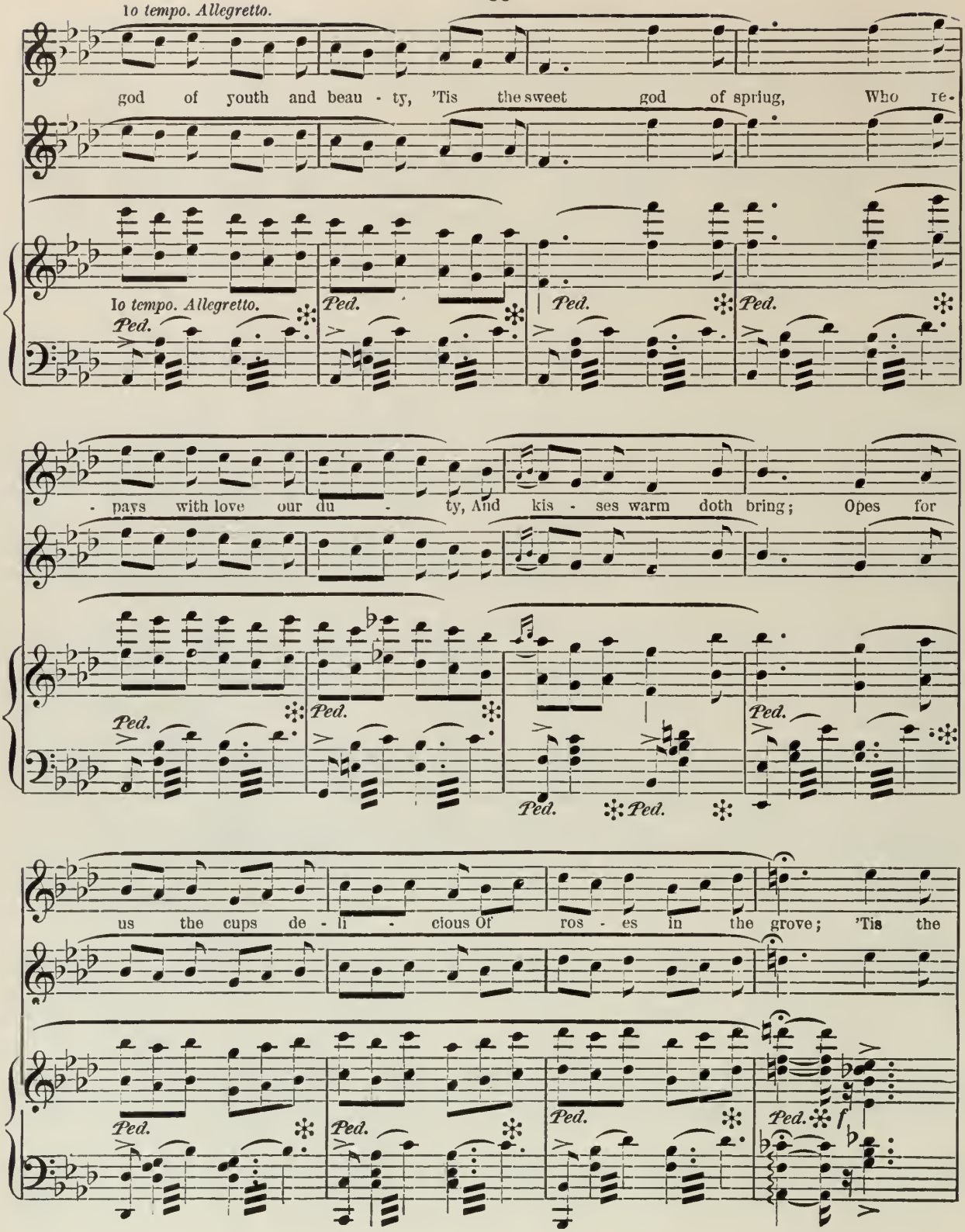

stays . . . . . And dares instant death . . . . . by de - lays! Strong the force is that draws him
Recit.
(To GERALD.)
towards me. Nothing doth af - fright him. Whence to you comes that more . . . . . than hu - man
Measure.
GERALD.
cour - age? What God is he who lends you aid? What god? What god? Ah, 'tis the
p
Allegretto. con moto.
god of youth and beau - ty; 'Tis the young god of spring, Who re -
p

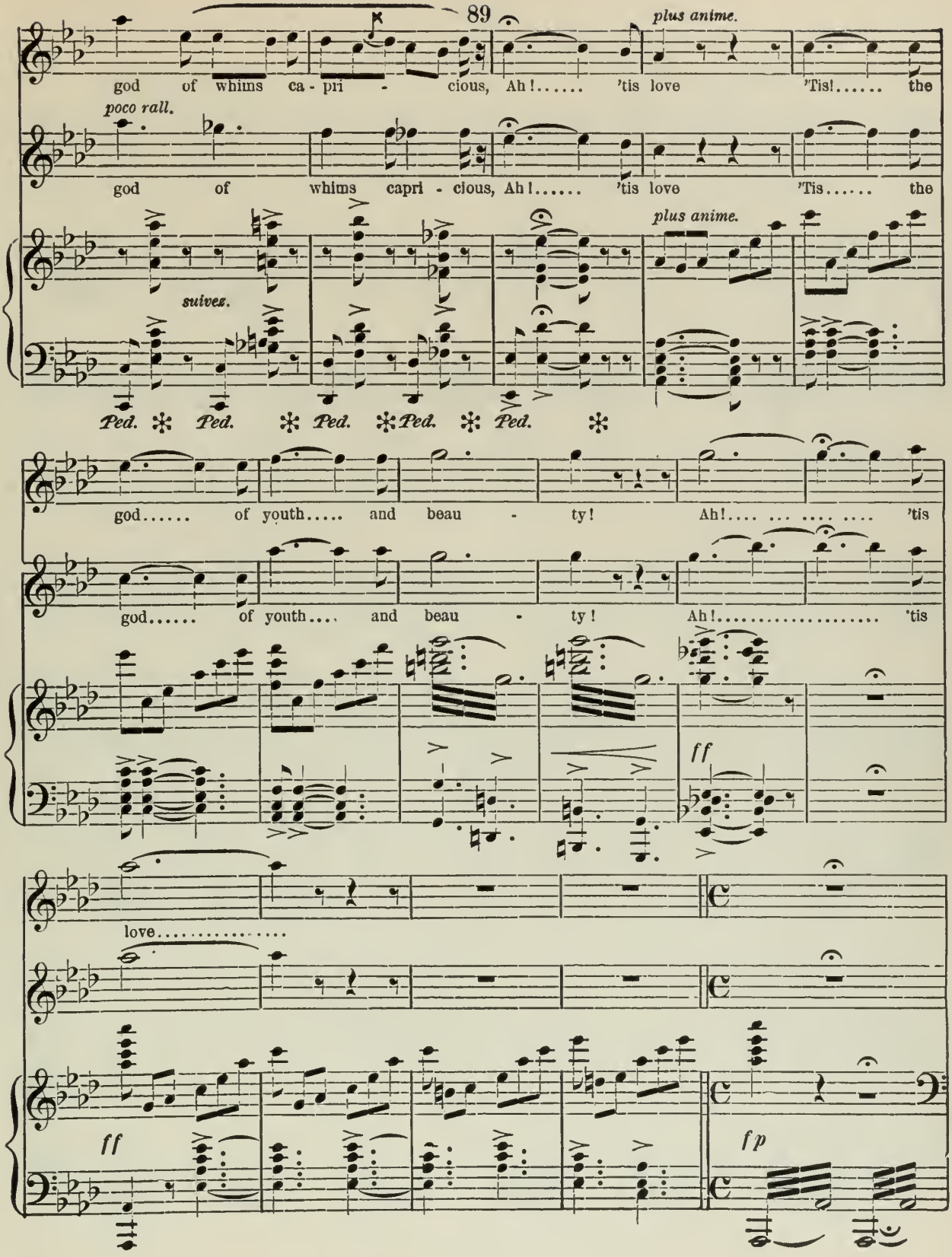

tempo. rubato.
tempo.
pay - ing love for du - ty Doth ar - dent kis - ses bring; Opes for
suivez.
us the cups de - li - cious of ros - es in the grove; 'Tis the
p
rall.
p
plus anime
god of whims ca - pri - - cious, Ah!..... 'tis love....
suivez.
p p
mf
p
p LAKME
Breath from the realms saints in - her - it, Has seem'd to pass - o'er my

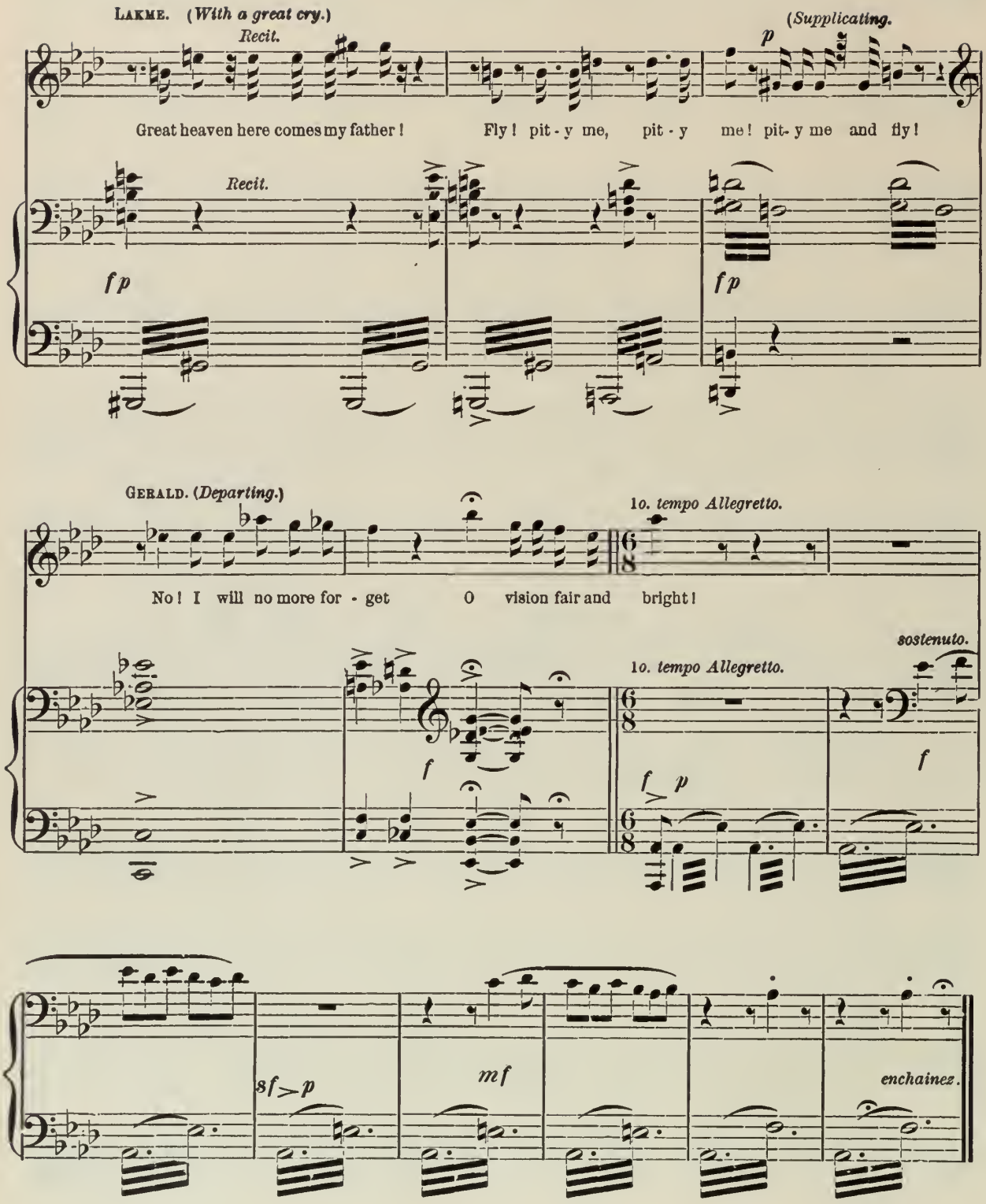

spir - it, Fill-ing me with ecs - ta - cy! What words are
cres - - -
(Trying to remember.) p
those..... So new to me? Ah! 'Tis the
- cen - - - - do.
pp
suivez.
1o. tempo.
god of youth and beau - ty; 'Tis the young god of Spring, Who re -
pp Ped.
Ped.
Ped.
Ped.
Tempo rubato.
Tempo.
- pays us love for du - ty, And kis - ses warm doth bring; Opes for
8va
suivez.
Ped.
Ped.
tempo.
Ped.


plus lent.
us the cups de - li - cious Of ros - es in the grove; 'Tis the
8va.
plus lento.
Ped.
Ped.
Ped.
Ped.
p p
rall.
p p
god of whims ca - pri - cious, Ah!..... 'tis love..... Ah!..... 'tis
suivez.
p p
Ped.
Ped.
Ped.
Allegro vivo.
GERALD.
love.....
Ah! stay you! here re -
Allegro vivo.
p
- main.....
Thus pen - sive fair and blush - -


ing, Let pass..... I pray..... o'er that
pale cheek..... a - gain..... That sweet - -
- est..... of charms..... Of mild - est
cre scen
LAKME.
En elargissant.
ro - sy flush - ing.... GERALD. Ah!.... 'tis the
do.
suivez.

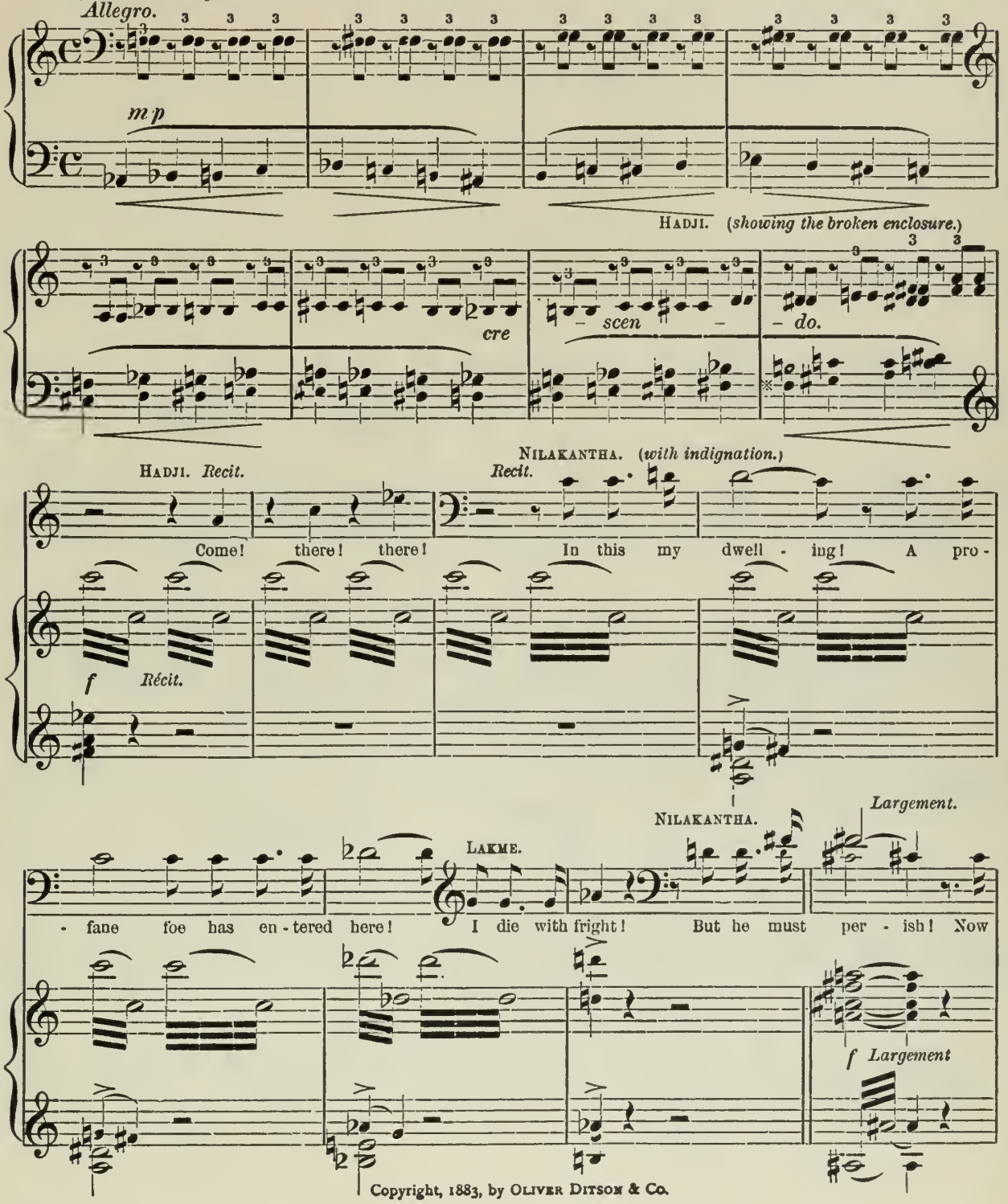

1o tempo. Allegretto.
god of youth and beau - ty, 'Tis the sweet god of spriug, Who re-
1o tempo. Allegretto.
Ped.
Ped.
Ped.
Ped.
- pays with love our du - ty, And kis - ses warm doth bring; Opes for
Ped.
Ped.
Ped.
Ped.
Ped.
us the cups de - li - cious Of ros - es in the grove; 'Tis the
Ped.
Ped.
Ped.
Ped.
f


plus anime.
god of whims ca - pri - cious, Ah!..... 'tis love 'Tis!..... the
poco rall.
god of whims capri - cious, Ah!..... 'tis love 'Tis..... the
plus anime.
suivez.
Ped. * Ped. * Ped. * Ped. * Ped. *
god..... of youth..... and beau - ty! Ah!..... 'tis
god..... of youth..... and beau - ty! Ah!..... 'tis
ff
love.....
ff
fp


LAKME. (With a great cry.)
Recit.
(Supplicating.
p
Great heaven here comes my father!
Fly! pit-y me, pit-y me! pit-y me and fly!
Recit.
f p
f p
GERALD. (Departing.)
1o. tempo Allegretto.
No! I will no more for-get O vision fair and bright!
sostenuto.
1o. tempo Allegretto.
f
f
f p
sf > p
mf
enchainez.

COME! THERE! THERE!

SCENE XI. LAKME, NILAKANTHA, HADJI, *then the Hindoos.* (GERALD *has departed when the Brahmin, guided by* HADJI, *appears at the gate.*)



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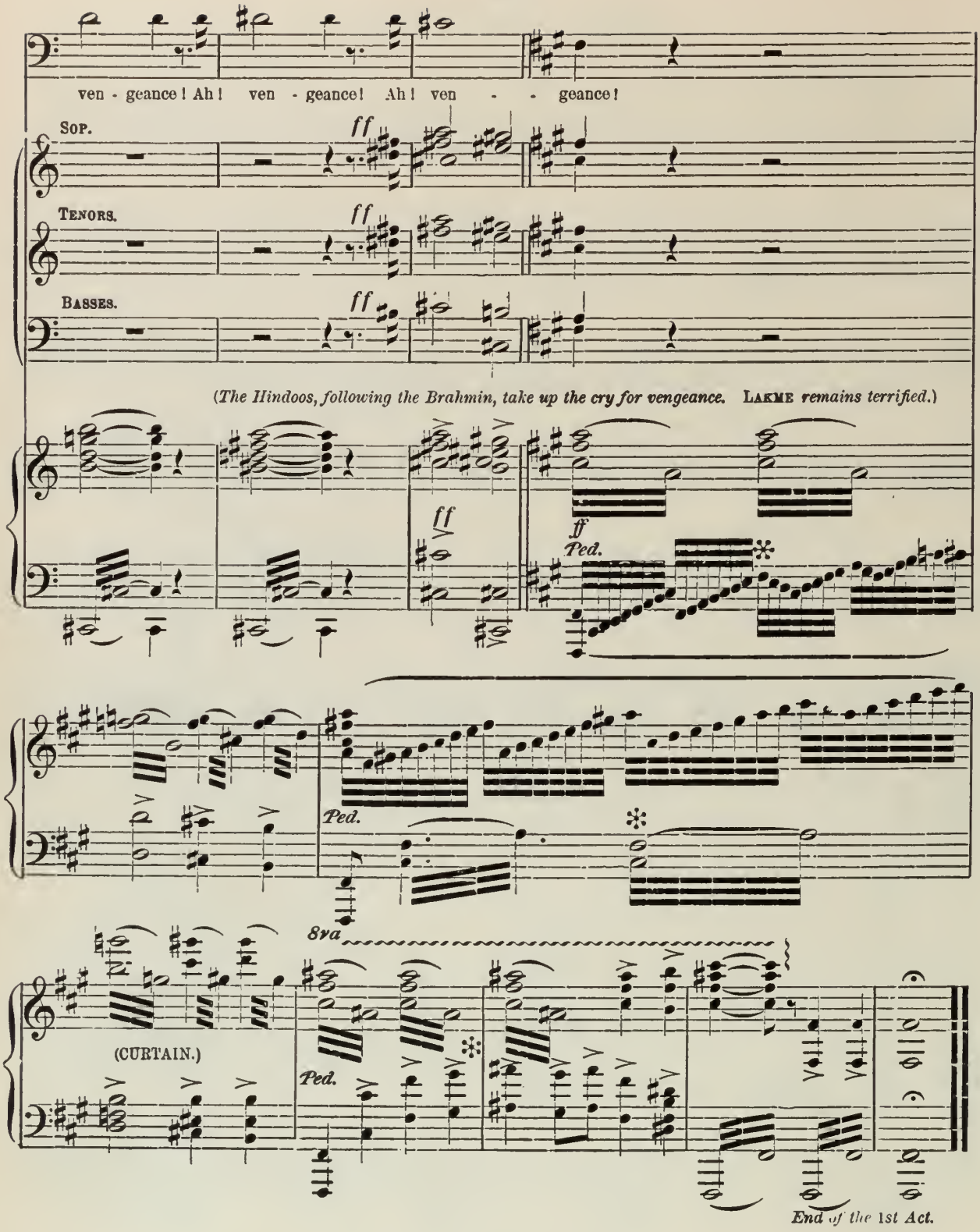
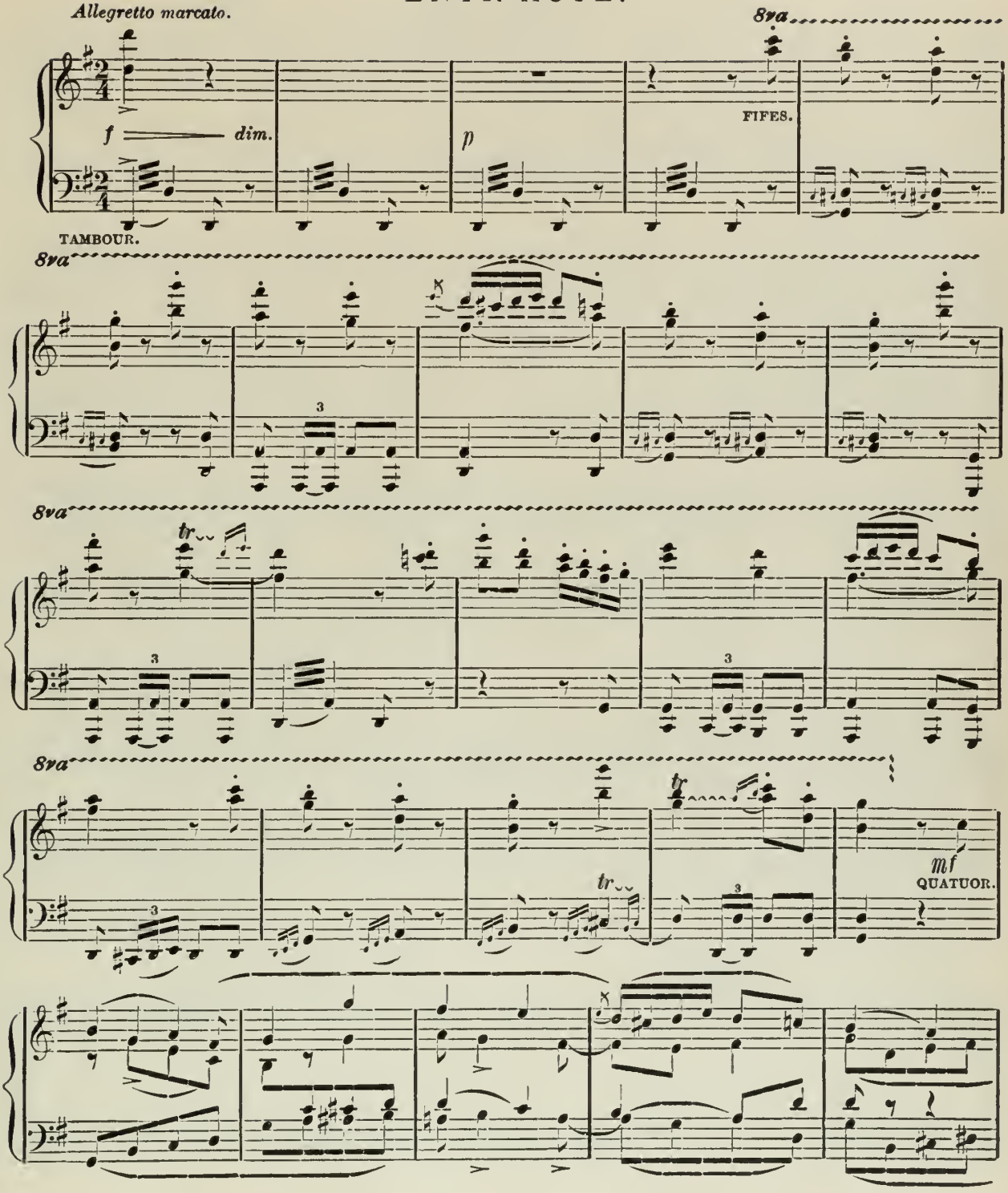
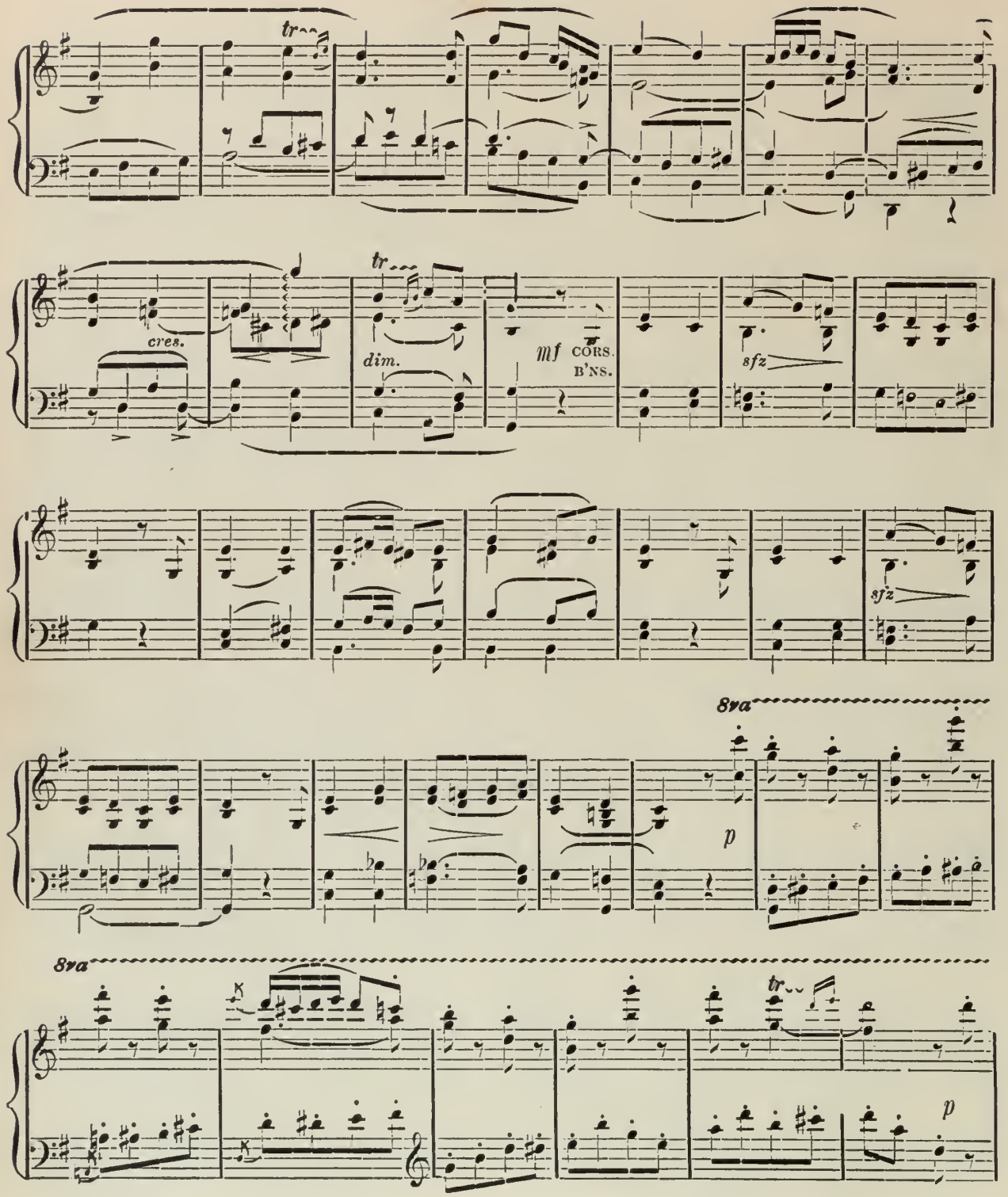
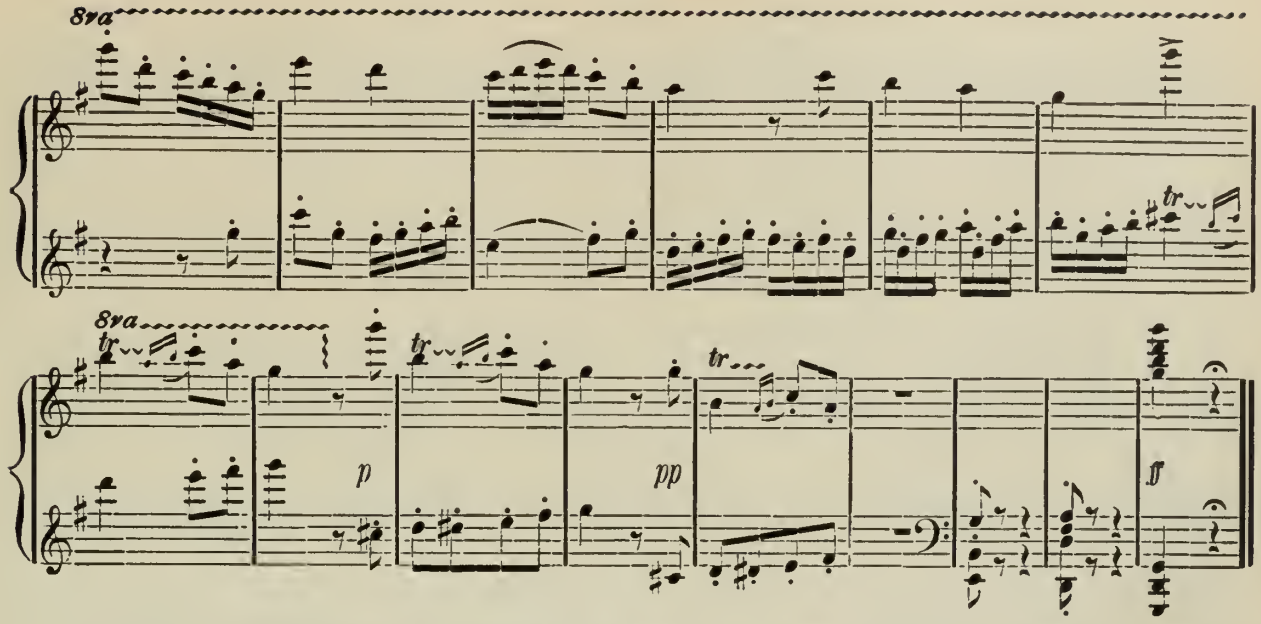

ven - geance! Ah! ven - geance! Ah! ven - - geance!
Sop.
Tenors.
Basses.
ff
(The Hindoos, following the Brahmin, take up the cry for vengeance. Lakme remains terrified.)
Ped.
8va
(CURTAIN.)
End of the 1st Act.

ACT II.
ENTR'ACTE.




tr
cres.
dim.
mf
CORS.
B'NS.
sfz
sfz
8va
p
8va
tr
p

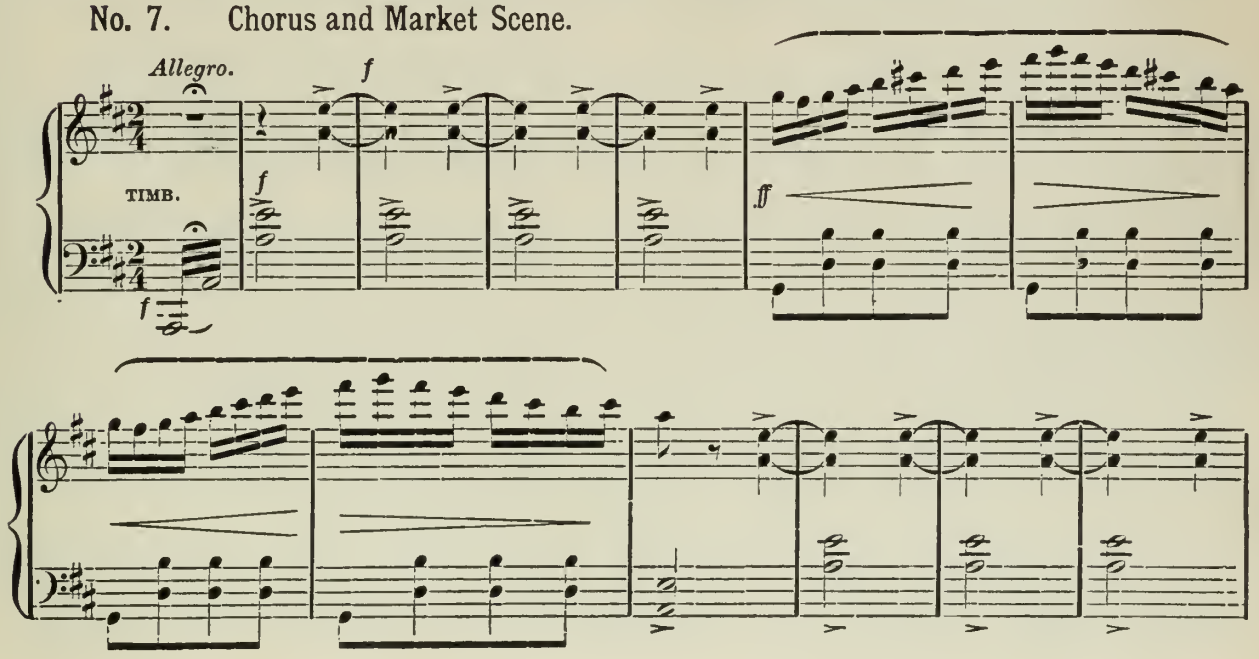


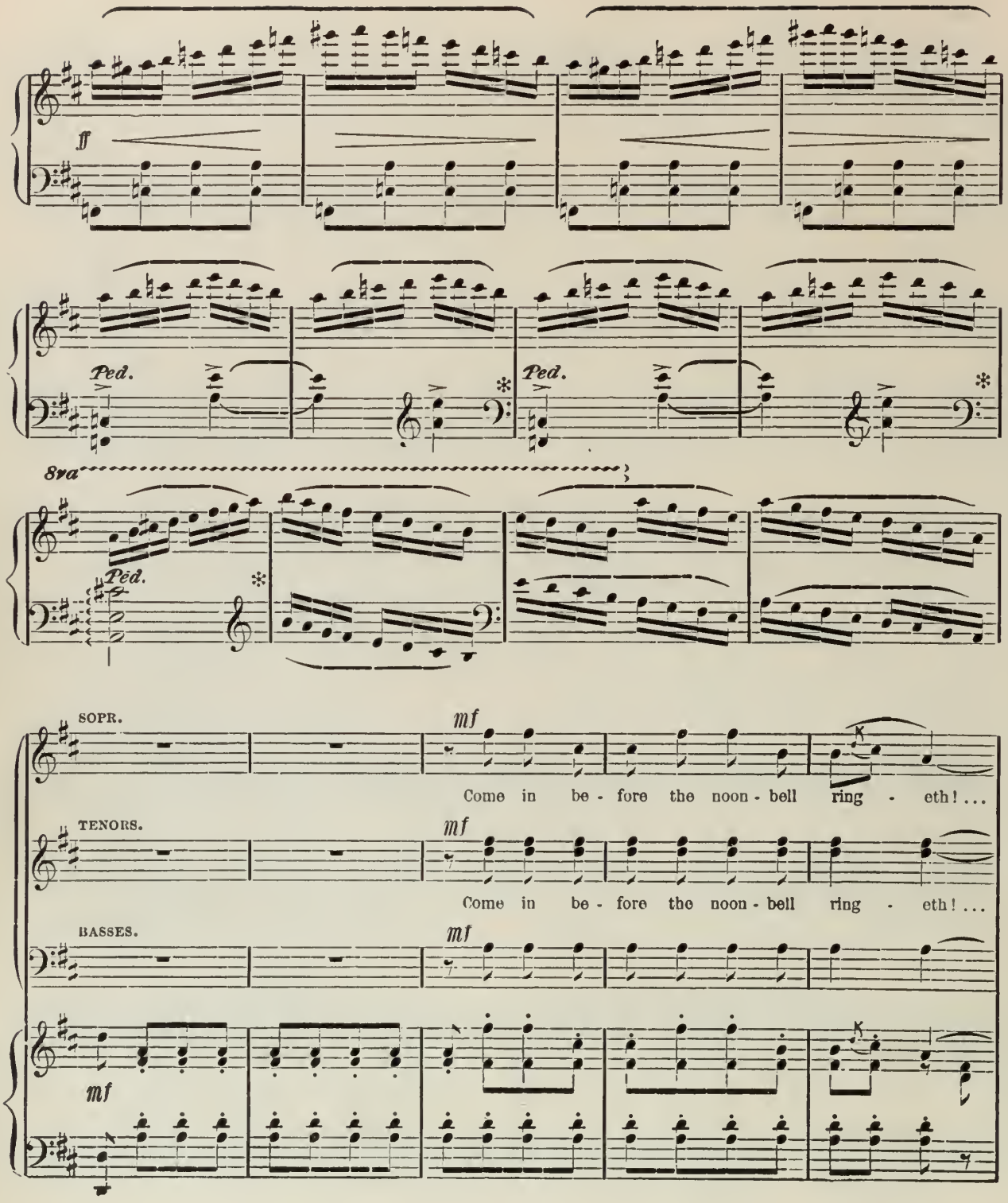
SCENE. I. *A public square. Numerous Indian and Chinese shops, bazars, displays of rugs, stuffs, &c. At the right an awning of a house of rest, with confectionery; divans and low bamboo chairs, before the little tables, incrusted with pearl. In the background, a grand pagoda. Time, near noon, the market hour.*

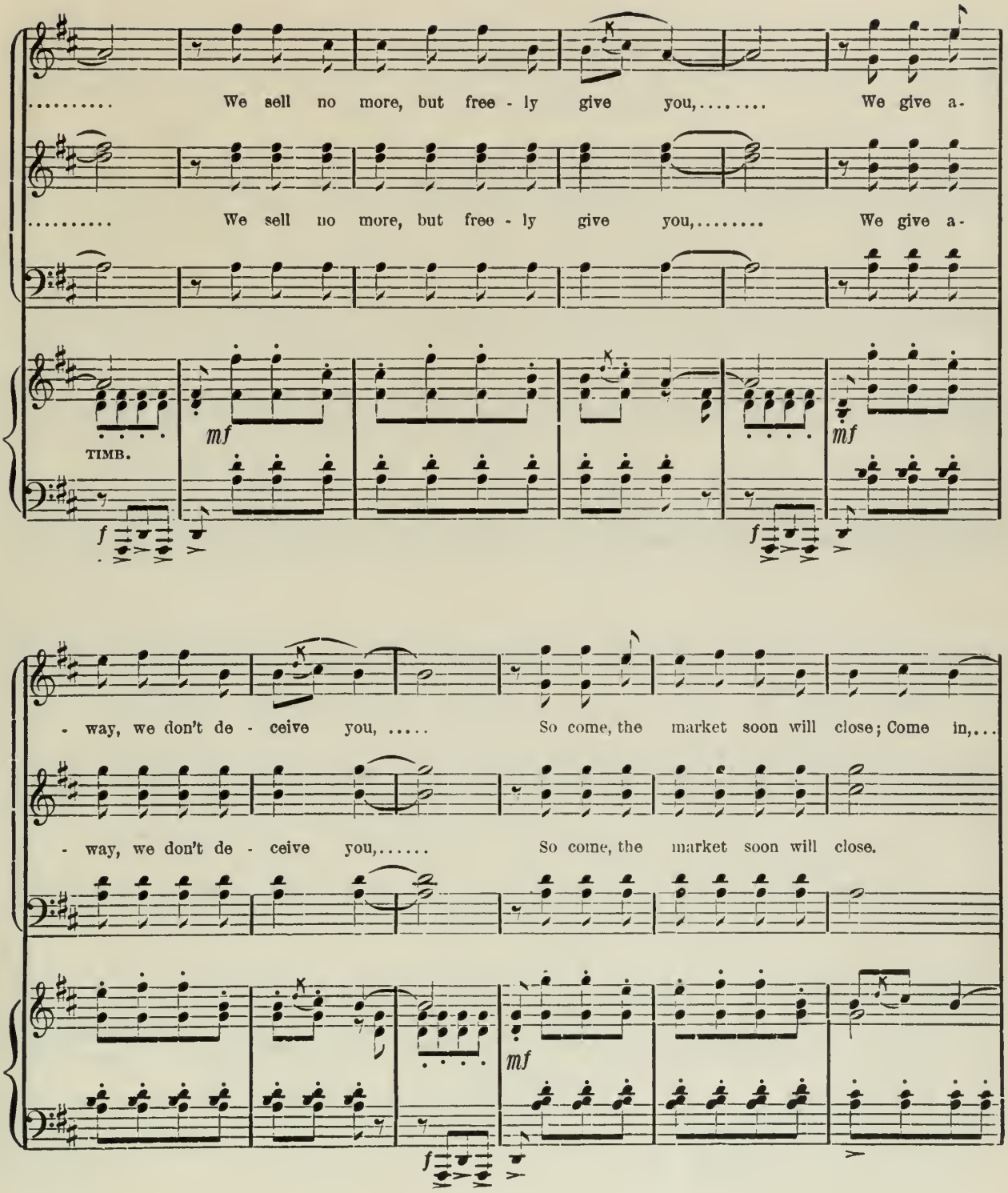
Promenaders, Merchants, Sailors, a Soothsayer, a Chinaman, and a Sepoy. At the rising of the curtain, dealers in stuffs, jewels and fruits call upon the promenaders who are come to the festival.

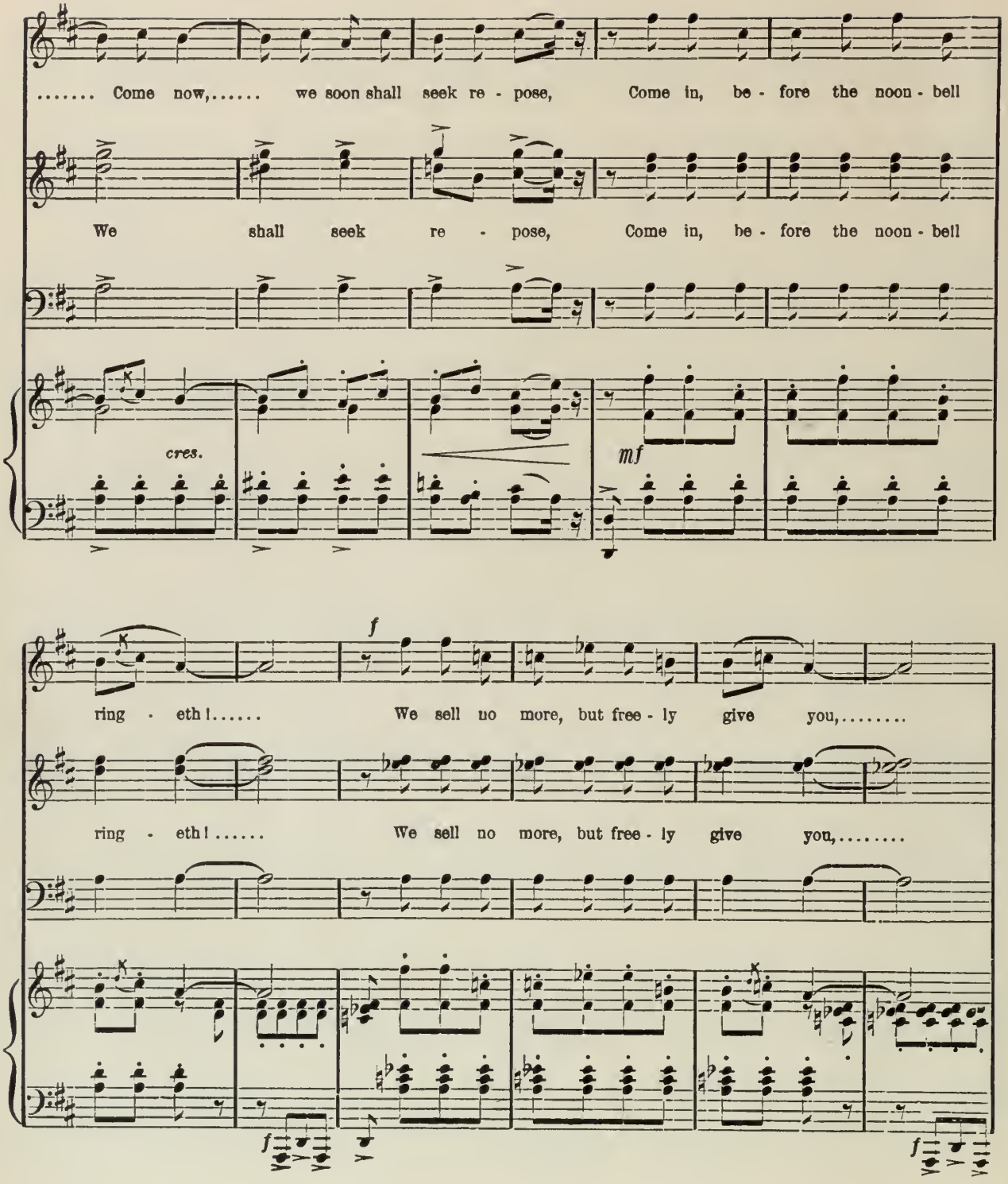
COME IN, BEFORE THE NOON-BELL RINGETH.

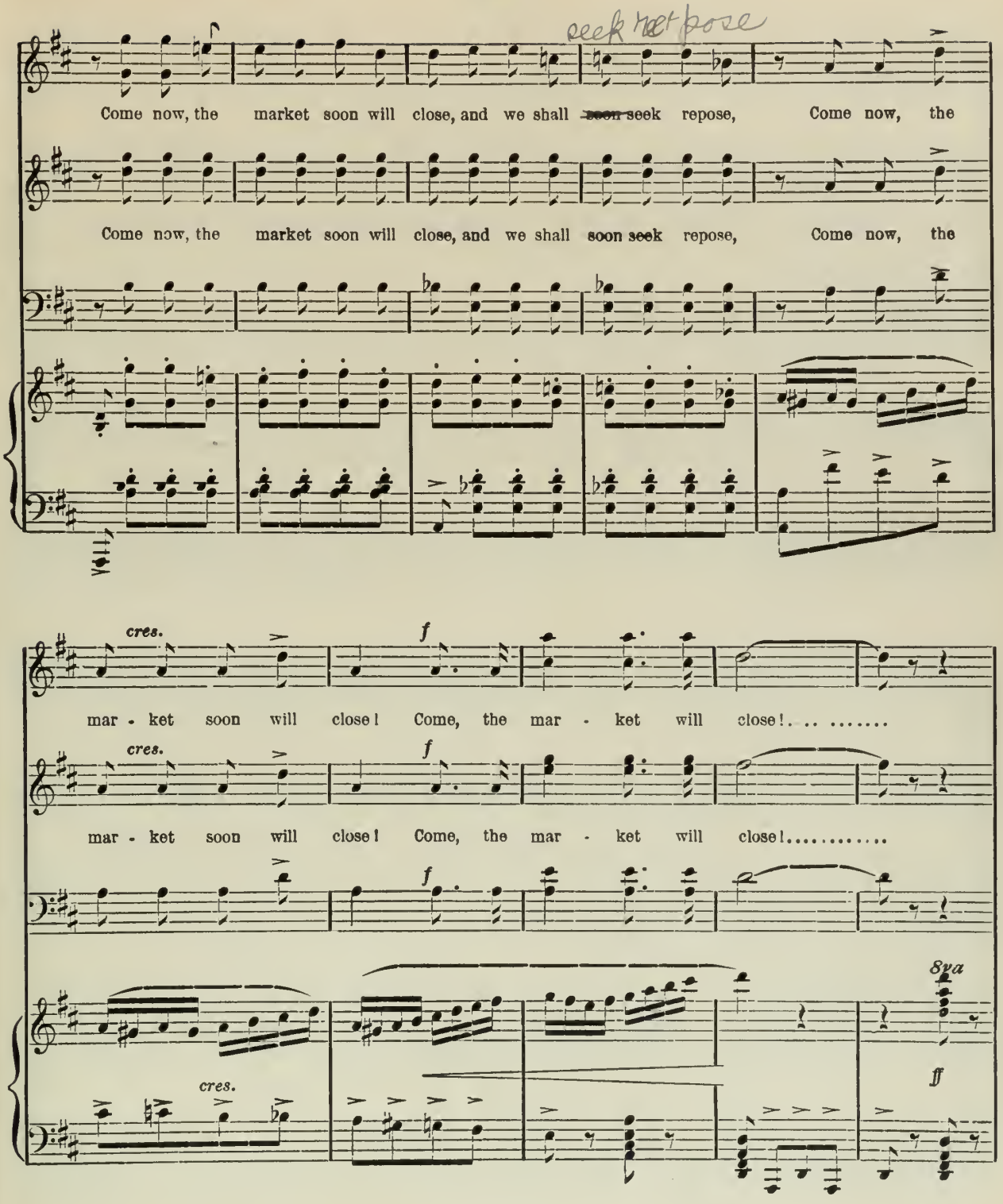
No. 7. Chorus and Market Scene.

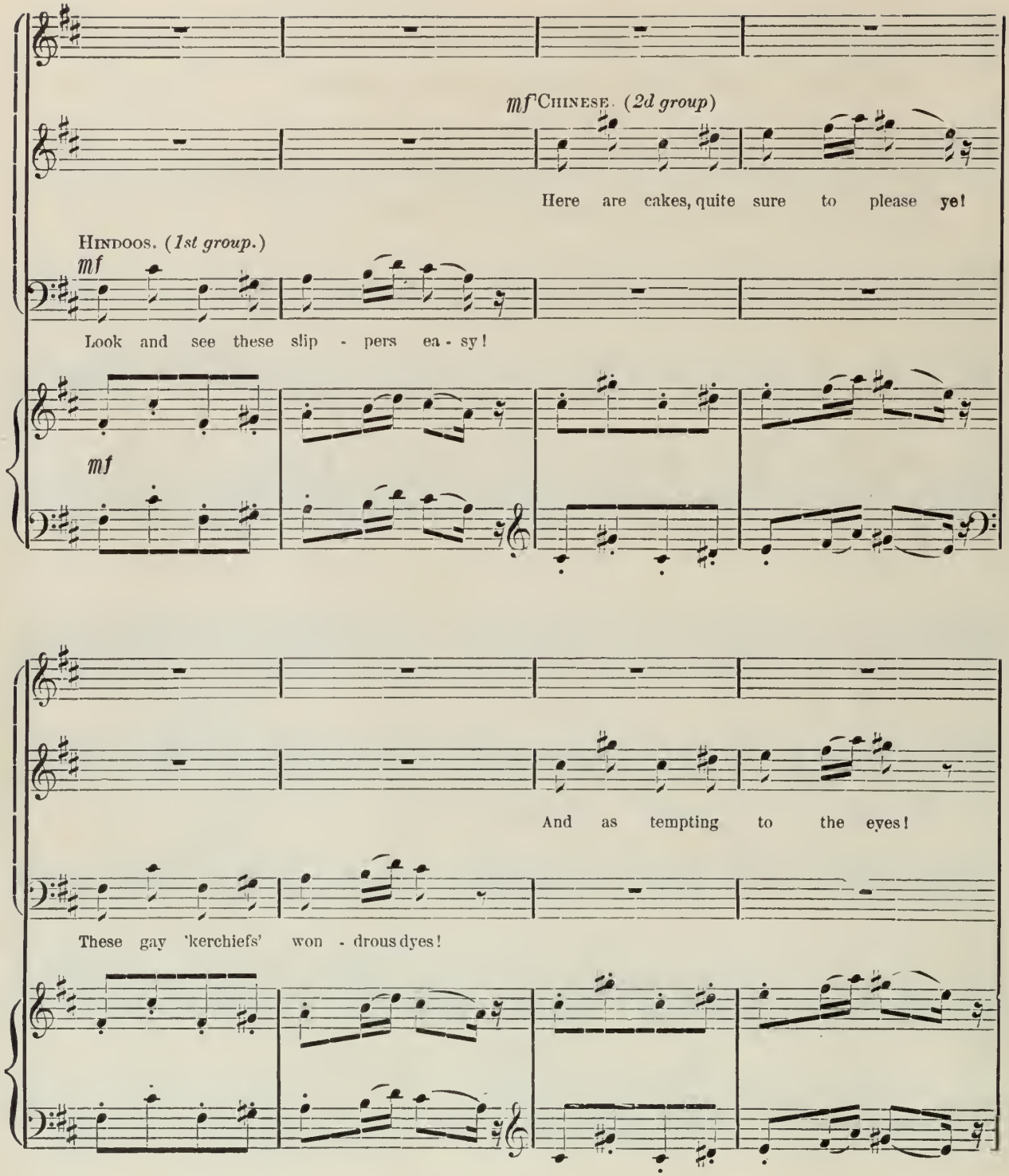


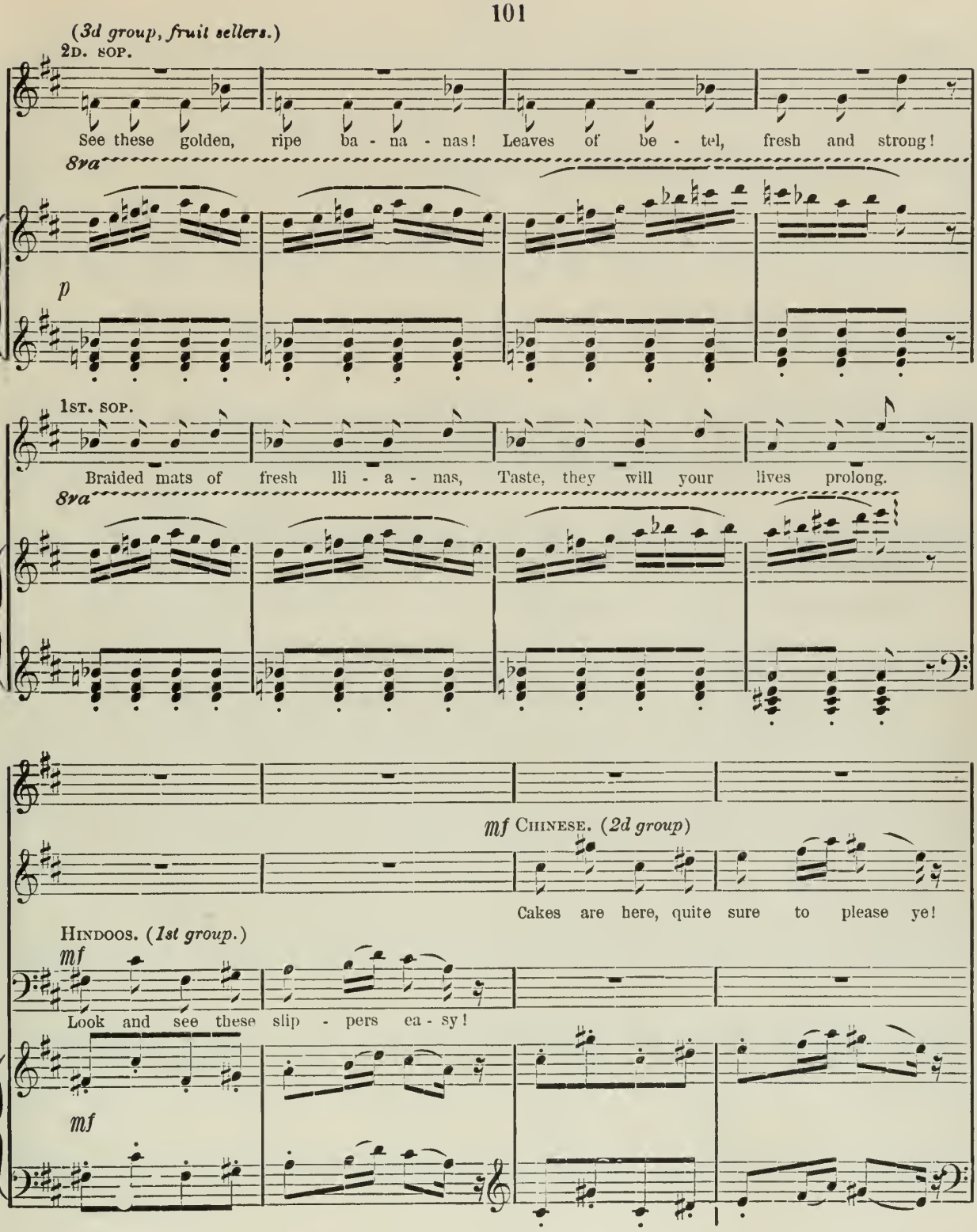

ff
Ped.
Ped.
8va
Ped.
SOPR.
mf
Come in be - fore the noon - bell ring - eth! ...
TENORS.
mf
Come in be - fore the noon - bell ring - eth! ...
BASSES.
mf
mf

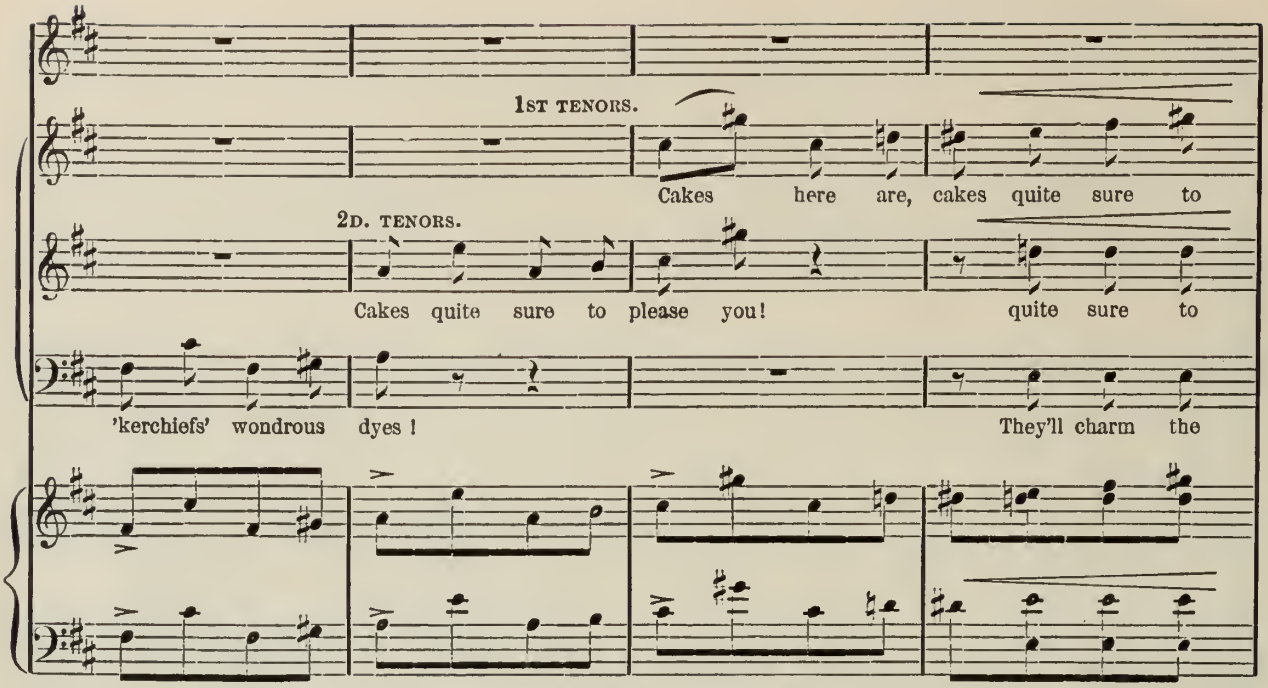

We sell no more, but free - ly give you, We give a-
We sell no more, but free - ly give you, We give a-
TIMB.
mf
f
- way, we don't de - ceive you, So come, the market soon will close; Come in,
- way, we don't de - ceive you, So come, the market soon will close.


..... Come now,..... we soon shall seek re - pose, Come in, be - fore the noon - bell
We shall seek re - pose, Come in, be - fore the noon - bell
cres.
mf
f
ring - eth!..... We sell no more, but free - ly give you,.....
ring - eth!..... We sell no more, but free - ly give you,.....
f
f

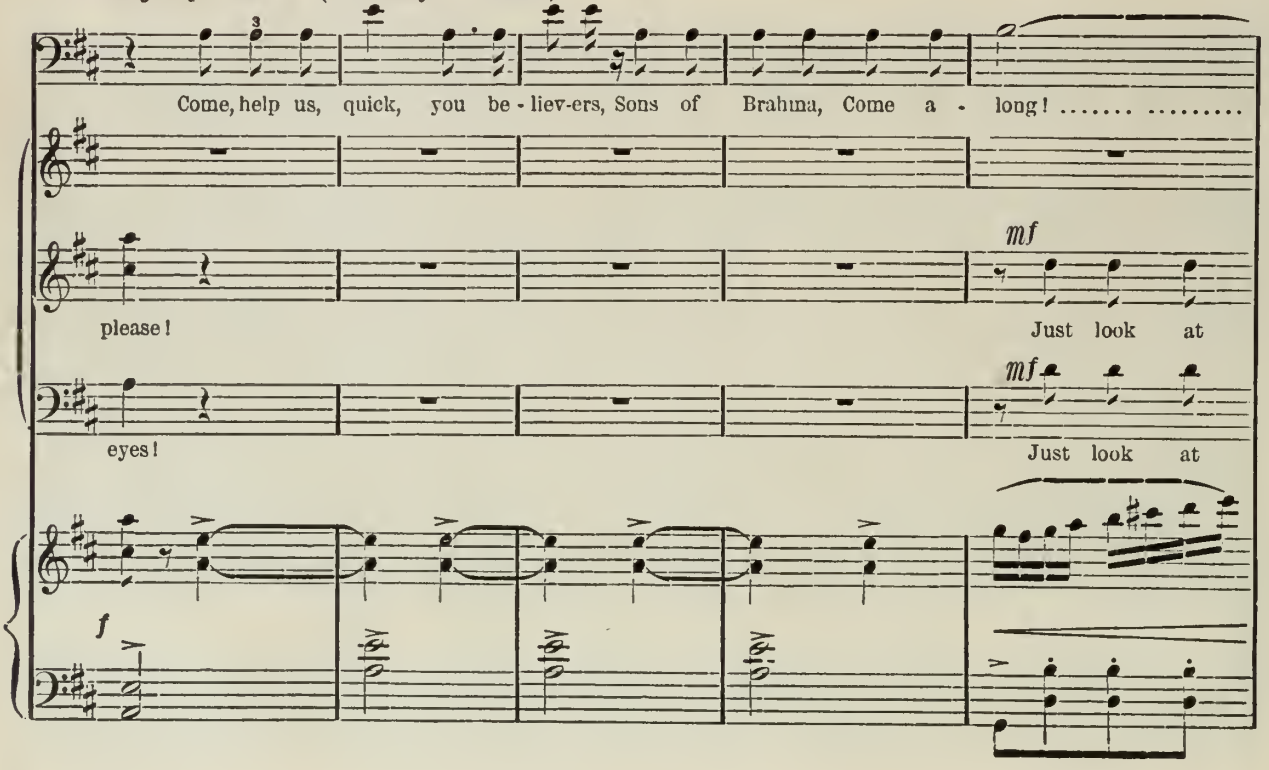

seek not pose
Come now, the market soon will close, and we shall ~~soon~~ seek repose, Come now, the
Come now, the market soon will close, and we shall soon seek repose, Come now, the
cres.
f
mar - ket soon will close! Come, the mar - ket will close!
cres.
f
mar - ket soon will close! Come, the mar - ket will close!
f
8va
cres.
ff

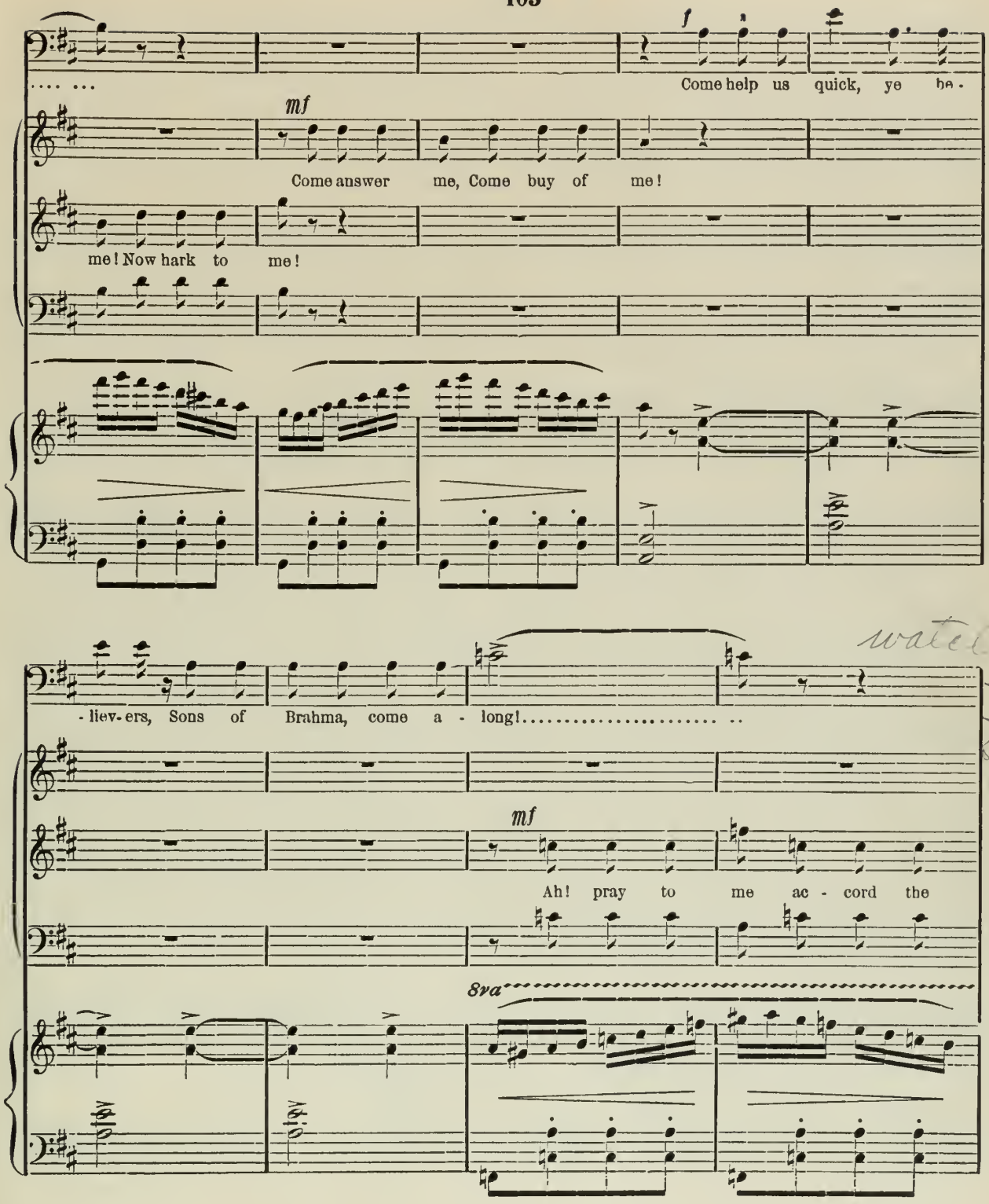

mf CHINESE. (2d group)
Here are cakes, quite sure to please ye!
HINDOOS. (1st group.)
mf
Look and see these slip - pers ea - sy!
mf
And as tempting to the eyes!
These gay 'kerchiefs' won - drous dyes!

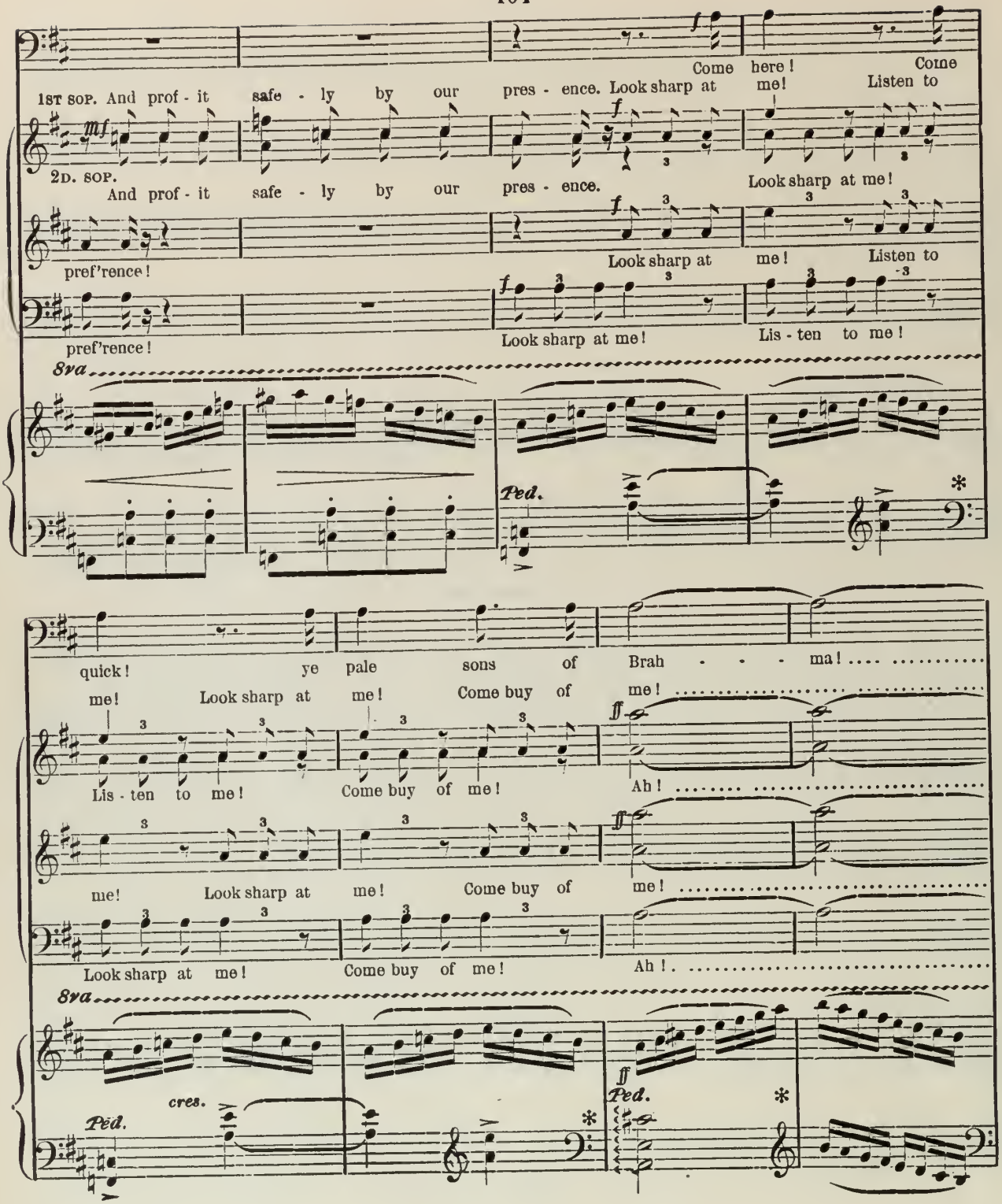

(3d group, fruit sellers.)
2D. SOP.
See these golden, ripe ba - na - nas! Leaves of be - tel, fresh and strong!
8va
p
1ST. SOP.
Braided mats of fresh lli - a - nas, Taste, they will your lives prolong.
8va
mf CHINESE. (2d group)
Cakes are here, quite sure to please ye!
HINDOOS. (1st group.)
mf
Look and see these slip - pers ea - sy!
mf

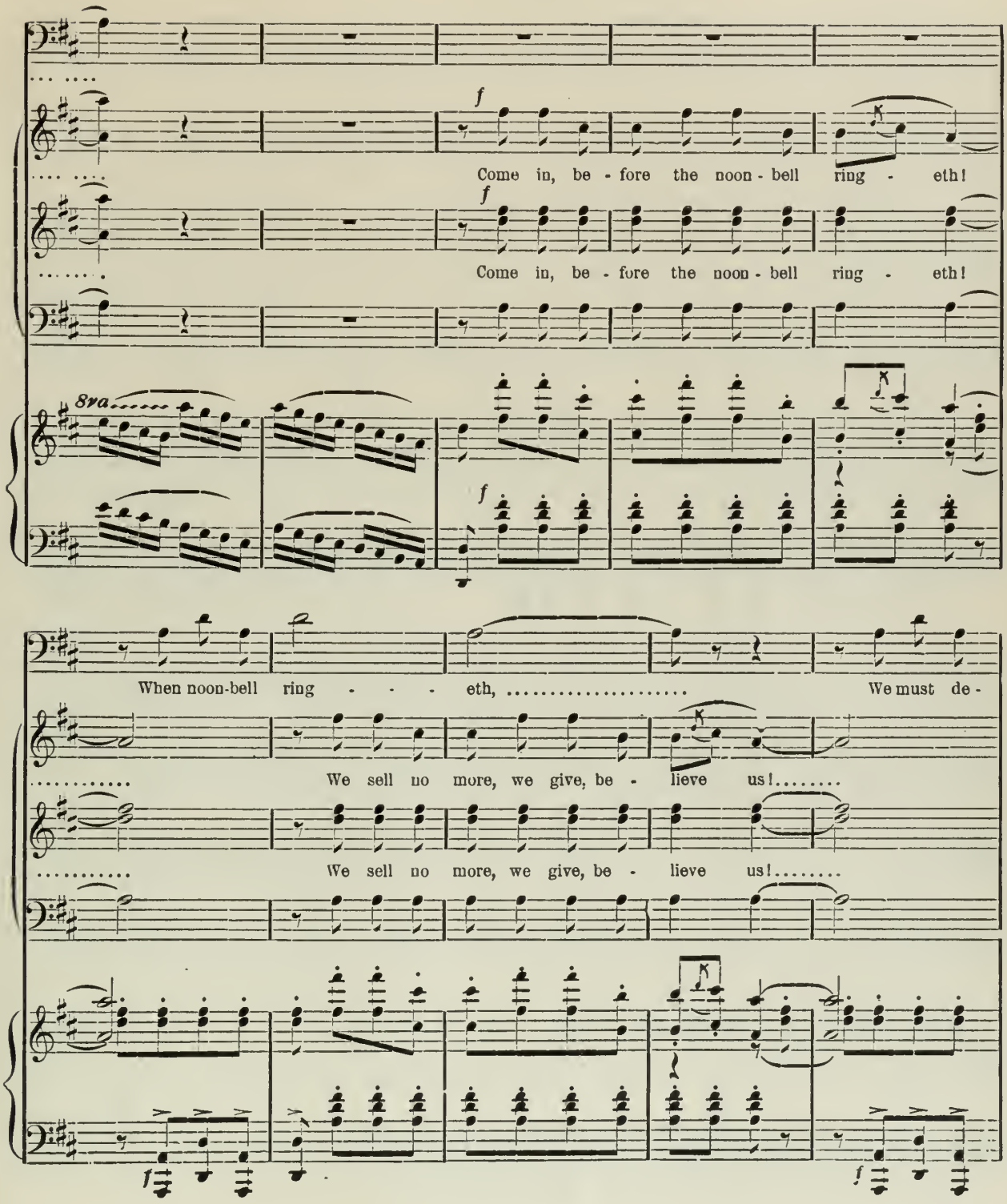


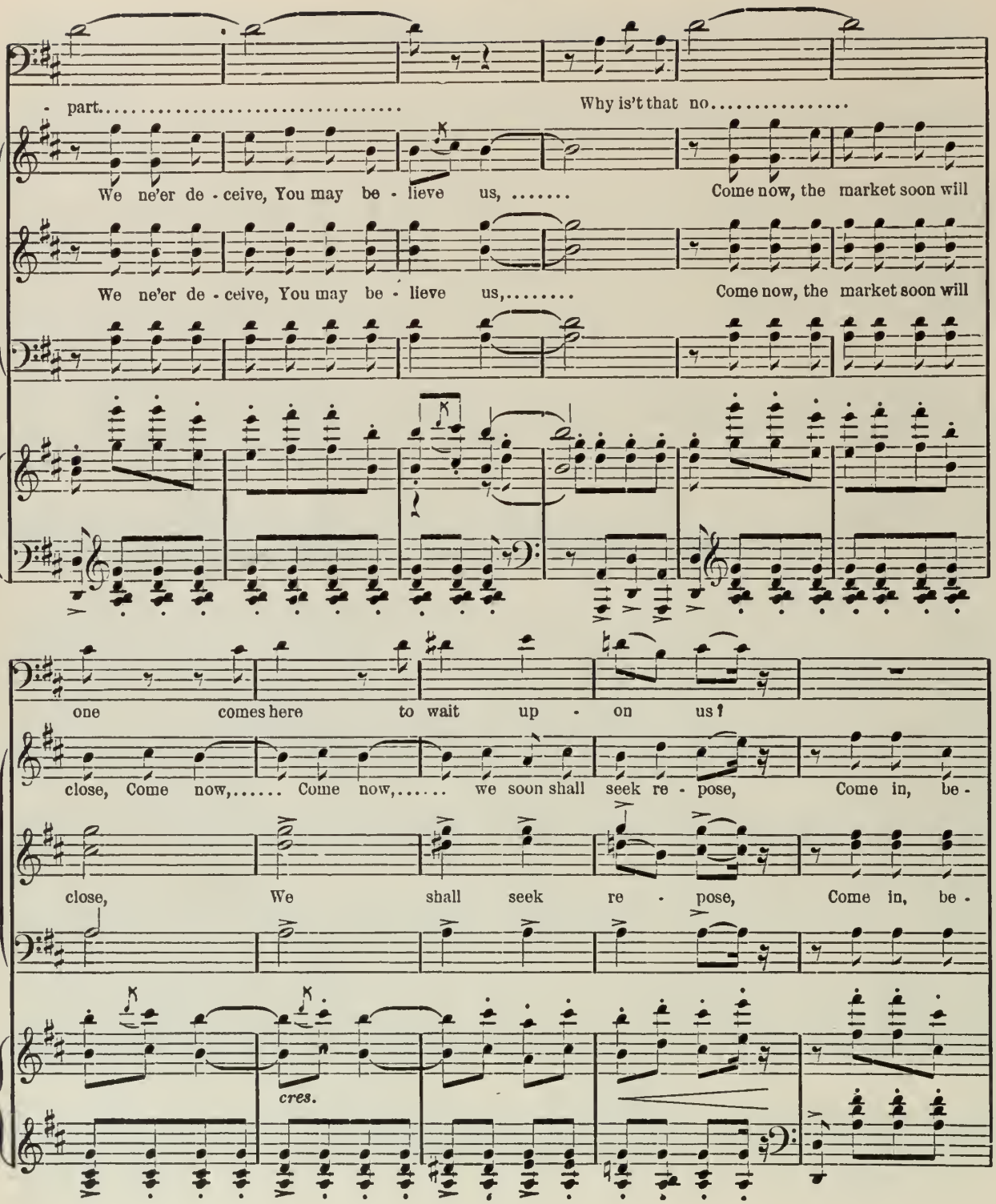
4th group, Sailors. (*Knocking on a table.*)

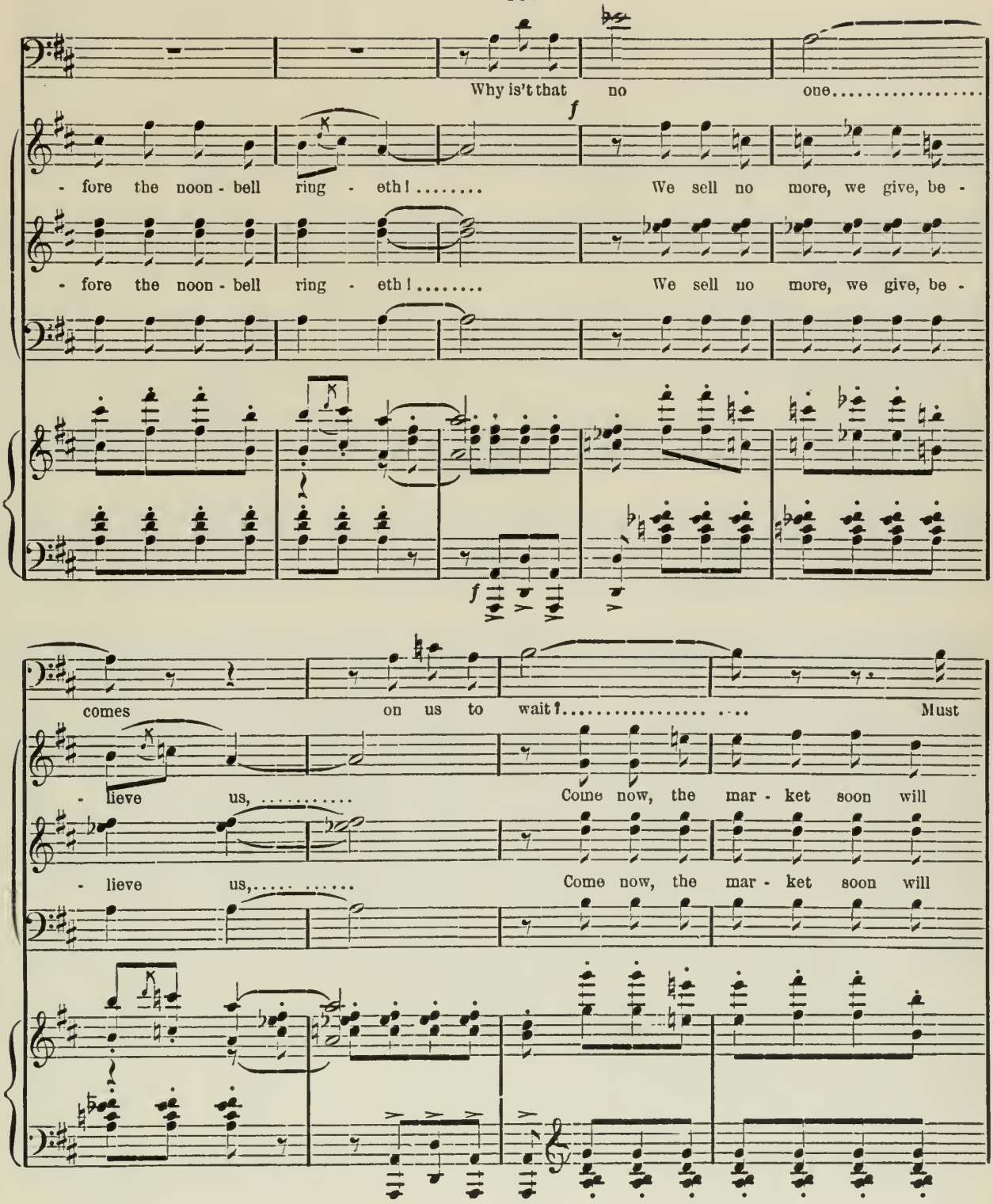


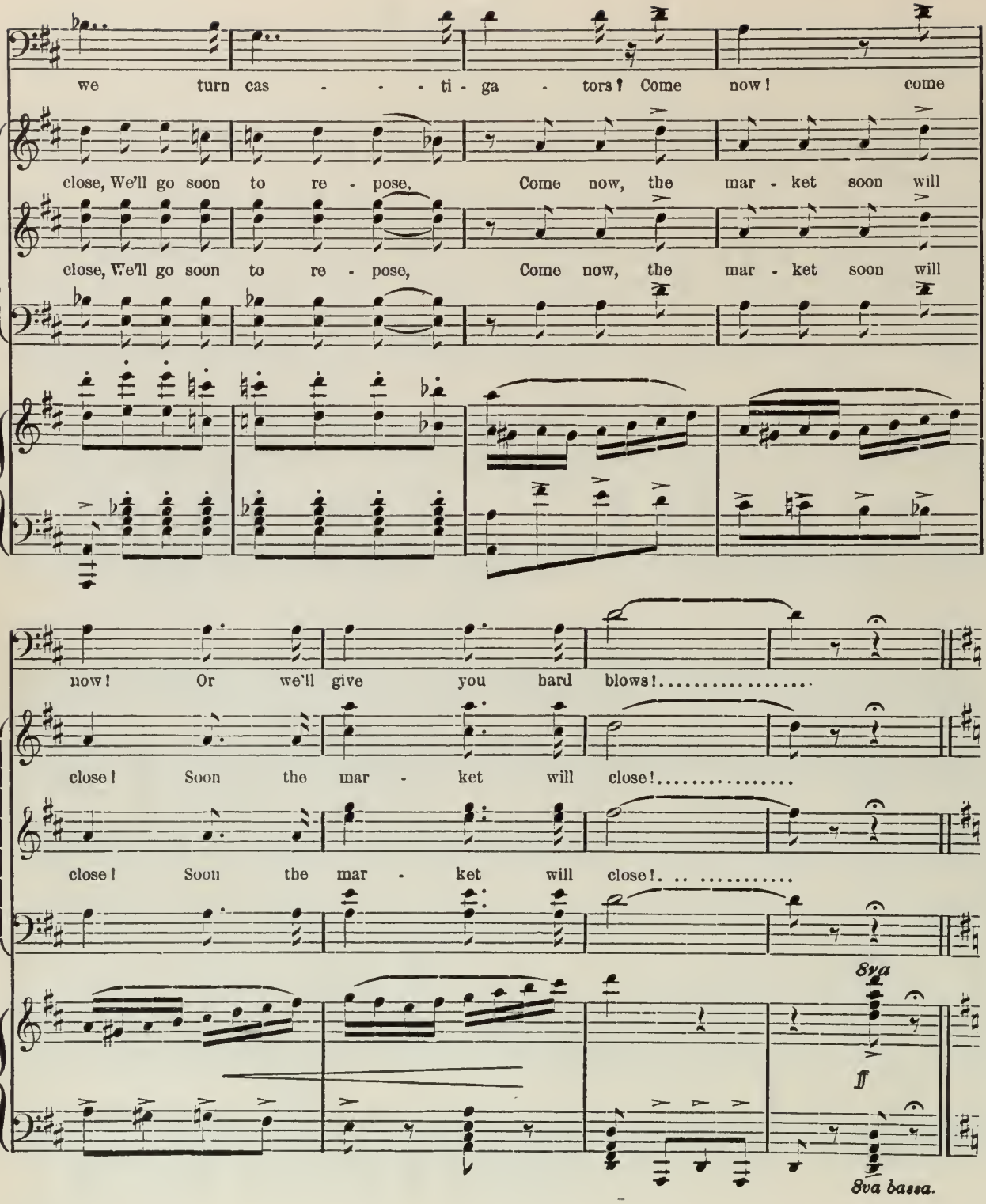

f
Come help us quick, ye be-
mf
Come answer me, Come buy of me!
me! Now hark to me!
-liev-ers, Sons of Brahma, come a - long!
mf
Ah! pray to me ac - cord the
8va

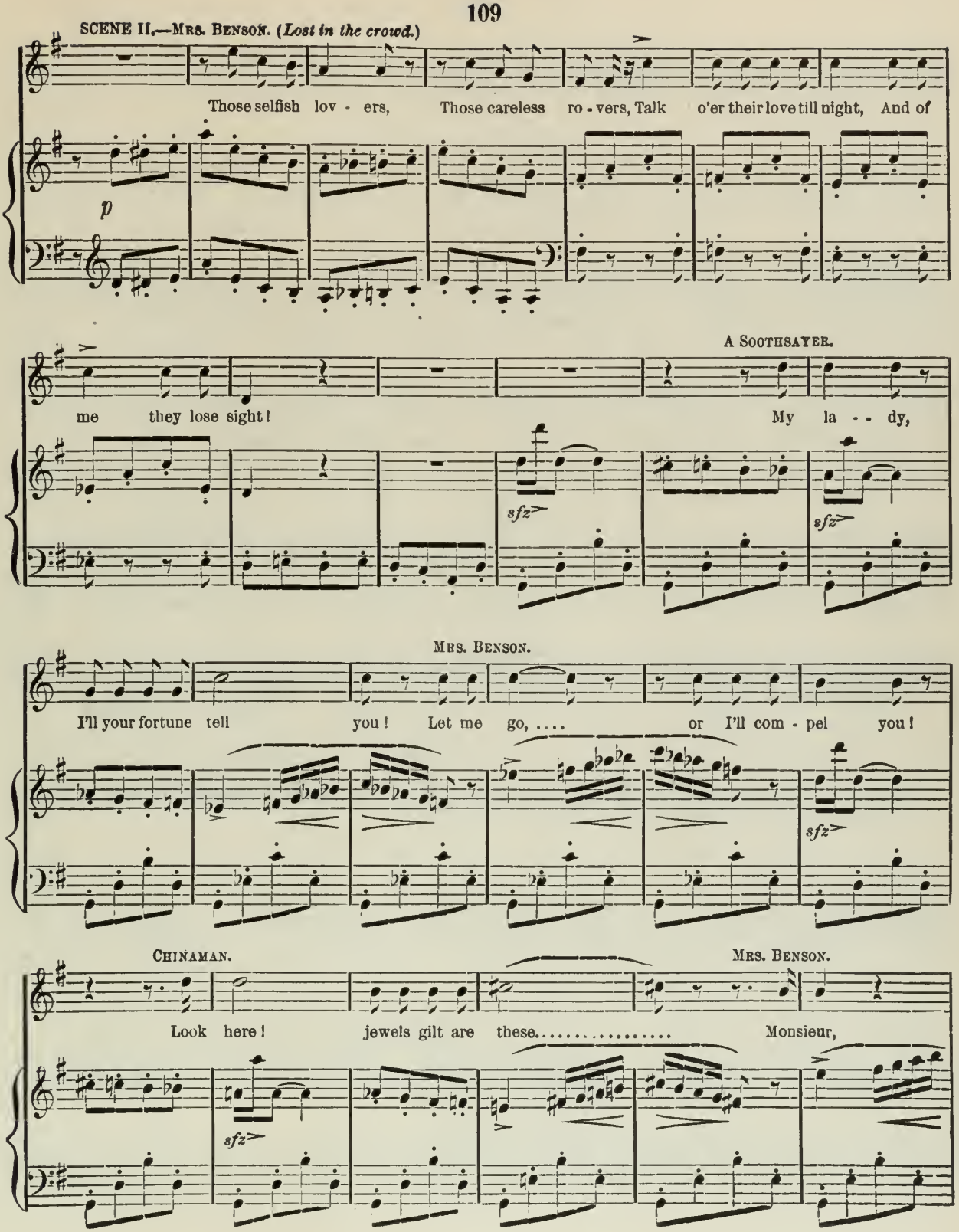

1st sop. And prof - it safe - ly by our pres - ence. Look sharp at me! Come here! Come Listen to
2d. sop. And prof - it safe - ly by our pres - ence. Look sharp at me!
pref'rence!
Look sharp at me! Listen to
pref'rence!
Look sharp at me!
Lis - ten to me!
8va
Ped.
quick! ye pale sons of Brah - - - ma!
me! Look sharp at me! Come buy of me!
Lis - ten to me! Come buy of me! Ah!
me! Look sharp at me! Come buy of me!
Look sharp at me! Come buy of me! Ah!
8va
Ped.
cres.
Ped.

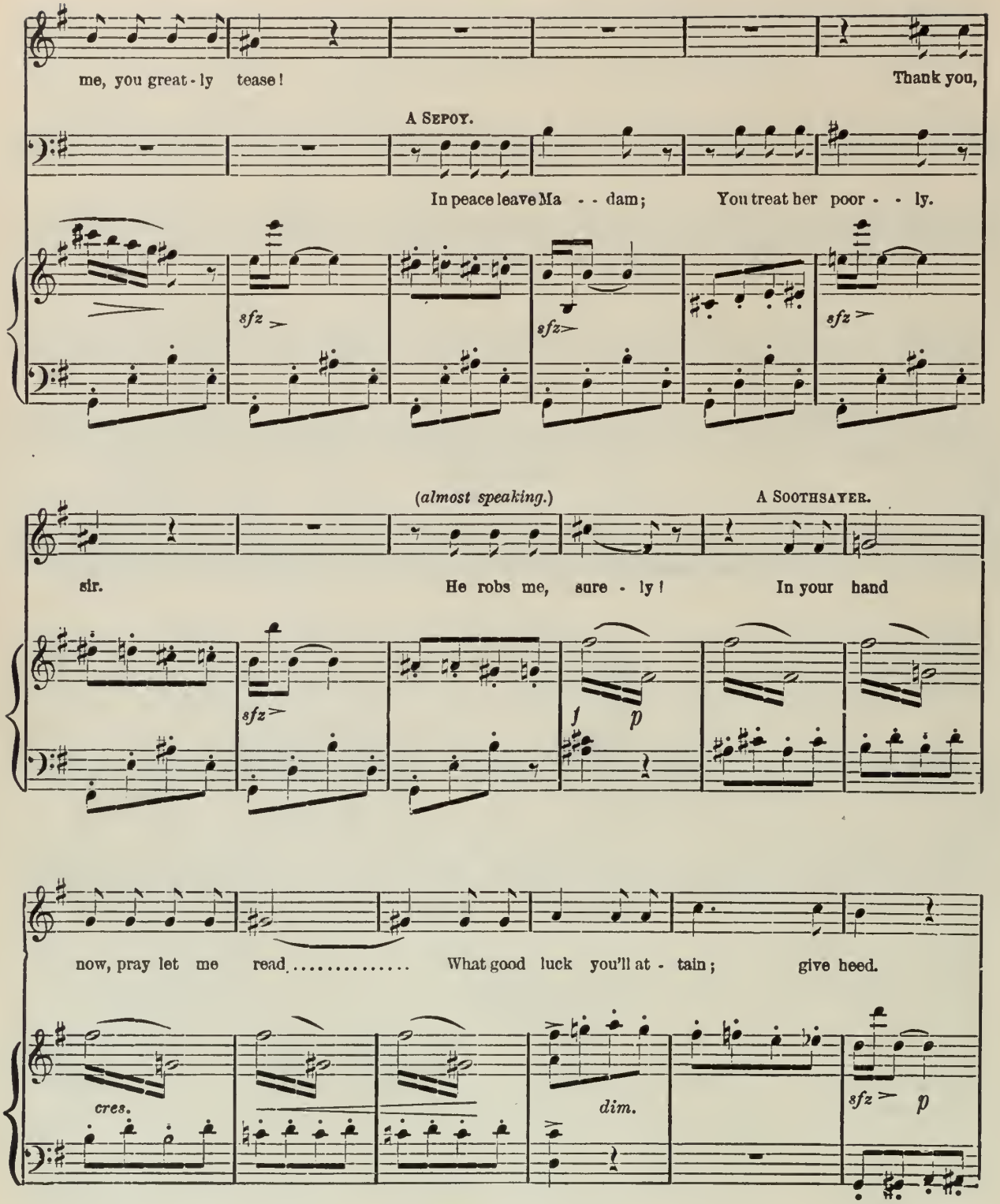

f
Come in, be - fore the noon - bell ring - eth!
f
Come in, be - fore the noon - bell ring - eth!
8va
f
When noon-bell ring - - - eth, ... We must de -
We sell no more, we give, be - lieve us!.....
We sell no more, we give, be - lieve us!.....
f
f

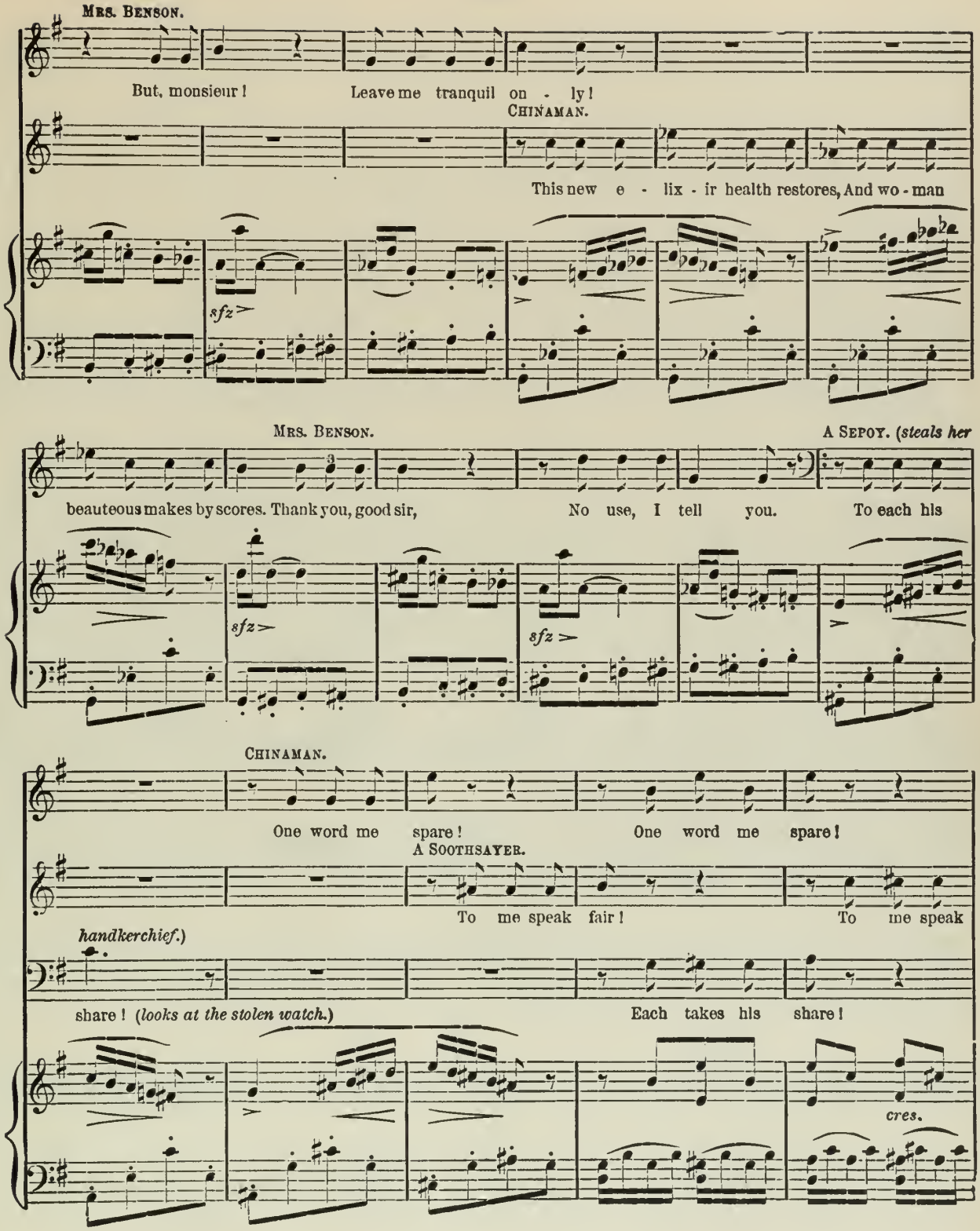

- part.....
Why is't that no.....
We ne'er de - ceive, You may be - lieve us, ...
Come now, the market soon will
We ne'er de - ceive, You may be - lieve us,.....
Come now, the market soon will
one comes here to wait up - on us?
close, Come now,..... Come now,..... we soon shall seek re - pose, Come in, be -
close, We shall seek re - pose, Come in, be -
cres.

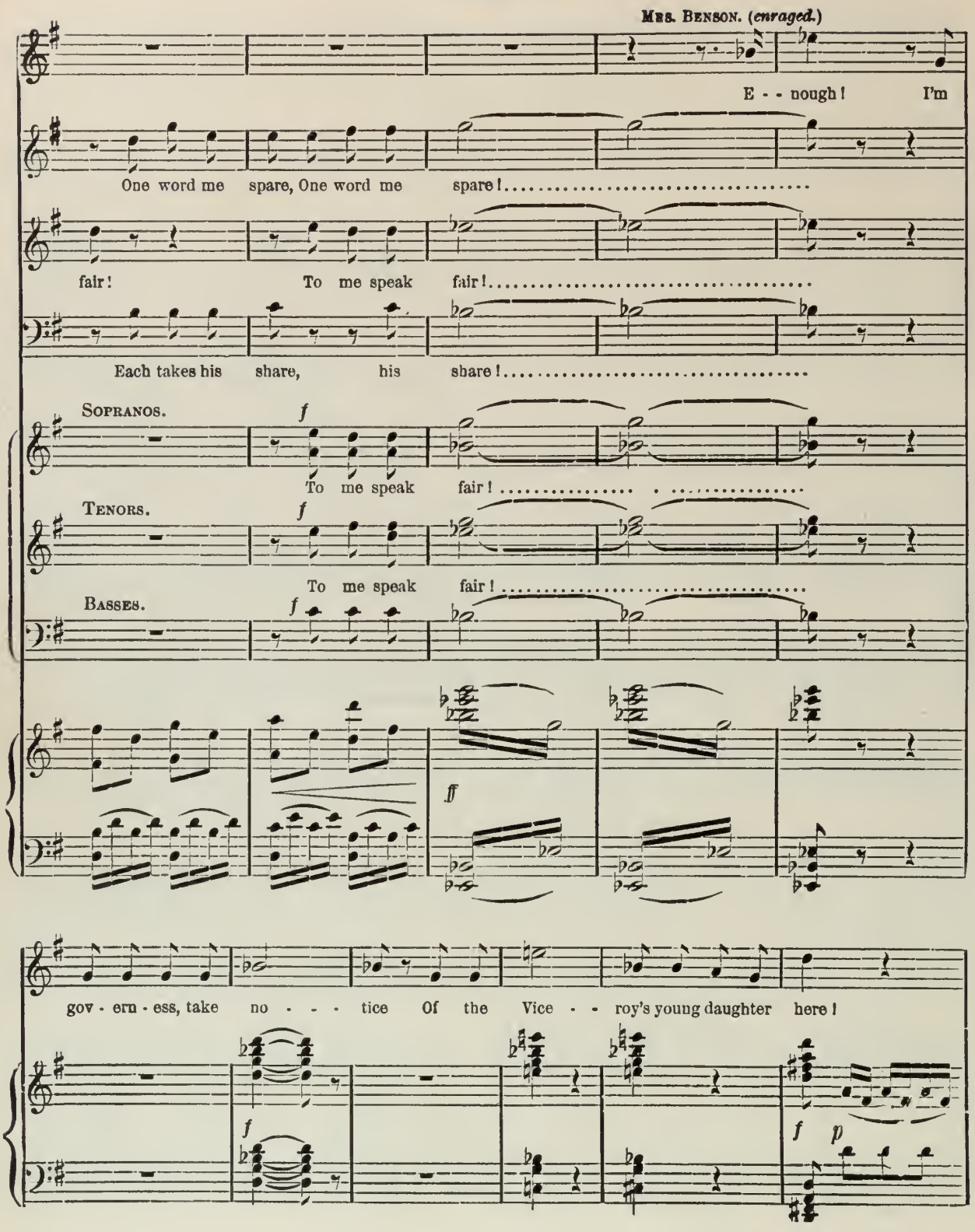

Why is't that no one.....
f
- fore the noon - bell ring - eth! ..... We sell no more, we give, be -
- fore the noon - bell ring - eth! ..... We sell no more, we give, be -
f
comes on us to wait!..... .... Must
- lieve us, ... Come now, the mar - ket soon will
- lieve us,..... ..... Come now, the mar - ket soon will

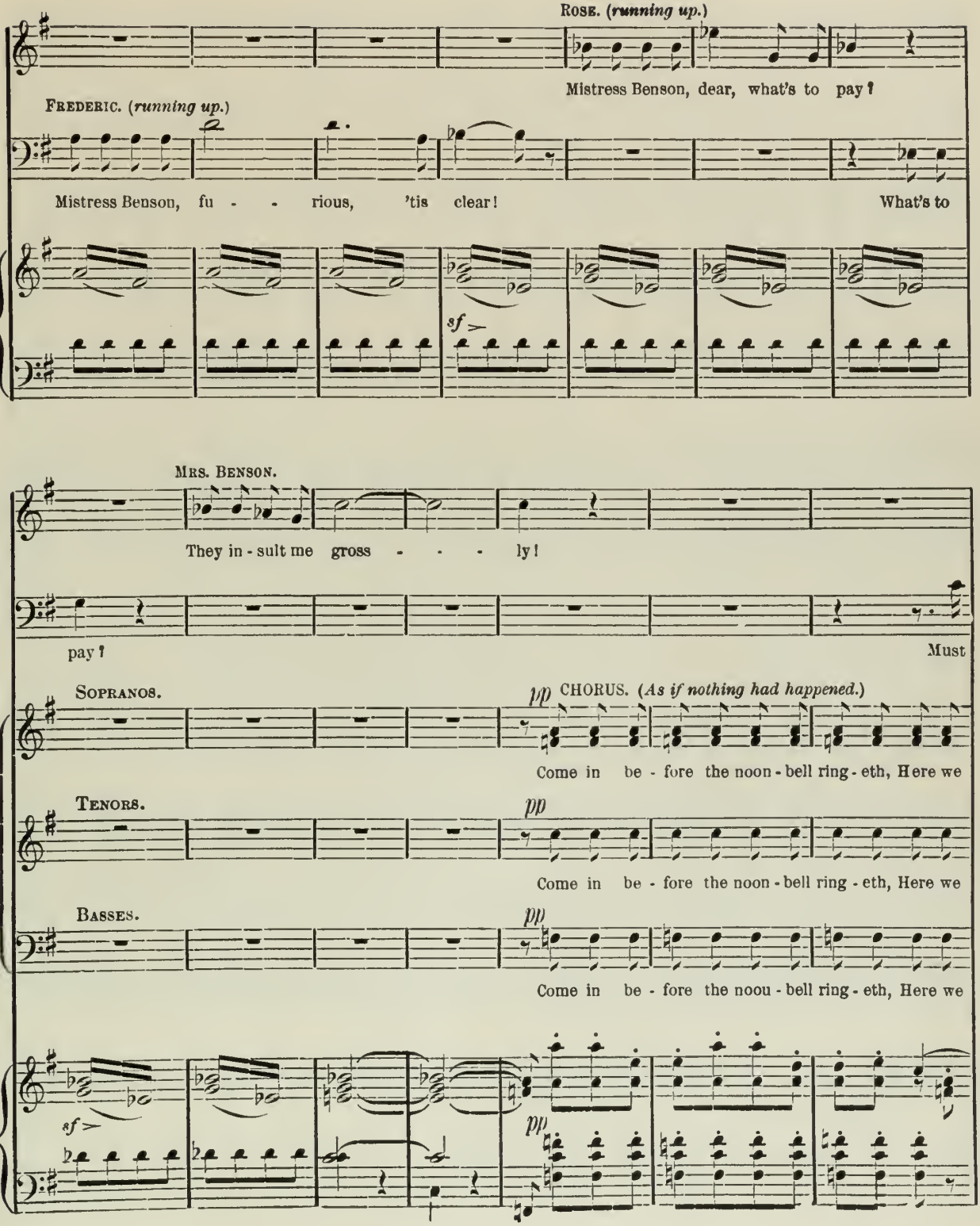

we turn cas - - - ti - ga - tors! Come now! come
close, We'll go soon to re - pose. Come now, the mar - ket soon will
close, We'll go soon to re - pose, Come now, the mar - ket soon will
now! Or we'll give you hard blows!.....
close! Soon the mar - ket will close!.....
close! Soon the mar - ket will close!. .. ..
8va
ff
8va bassa.

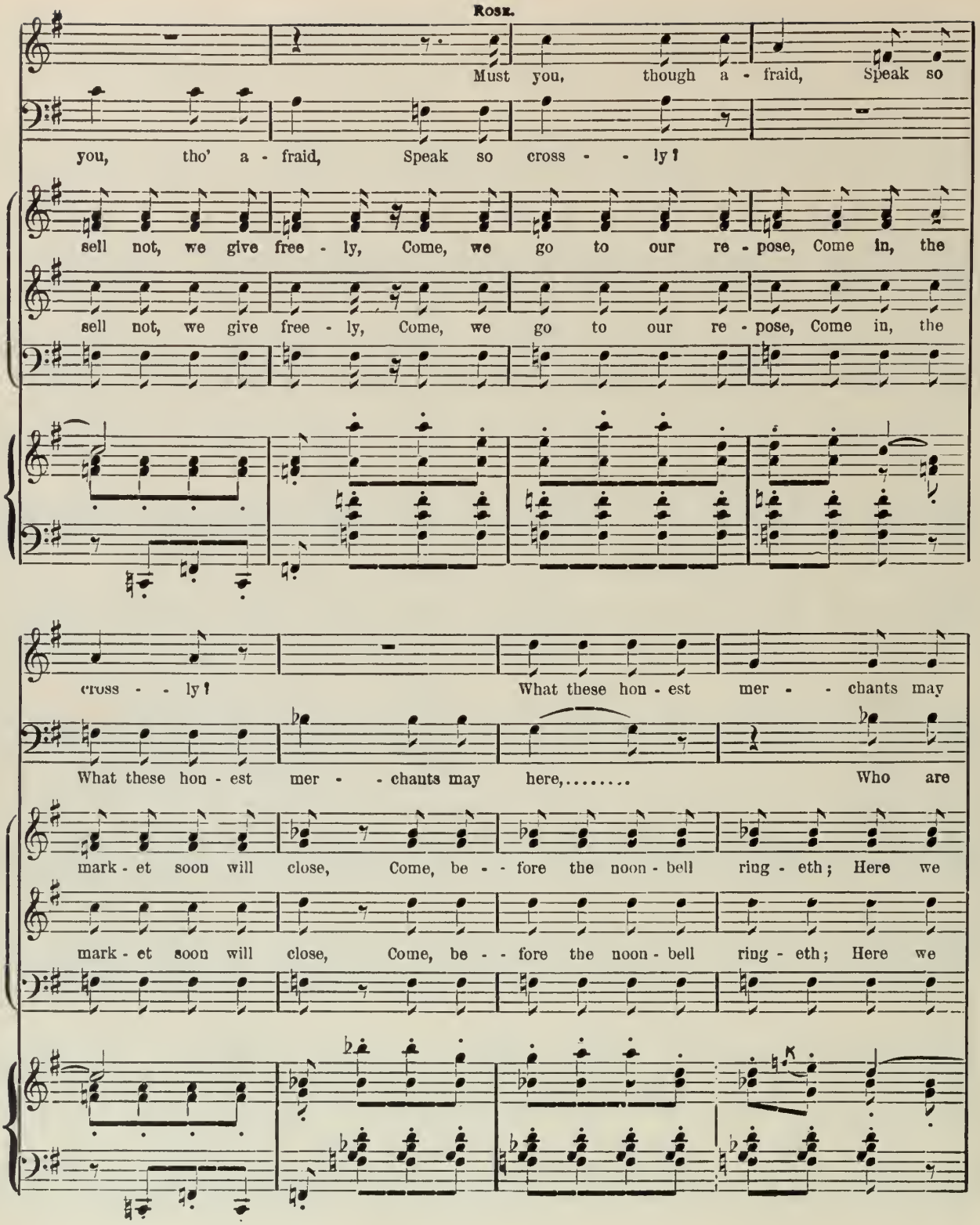

SCENE II.—Mrs. Benson. (Lost in the crowd.)
Those selfish lov - ers, Those careless ro - vers, Talk o'er their love till night, And of
p
A Soothsayer.
me they lose sight! My la - - dy,
sfz
sfz
Mrs. Benson.
I'll your fortune tell you! Let me go, ... or I'll com - pel you!
sfz
Chinaman.
Mrs. Benson.
Look here! jewels gilt are these..... Monsieur,
sfz

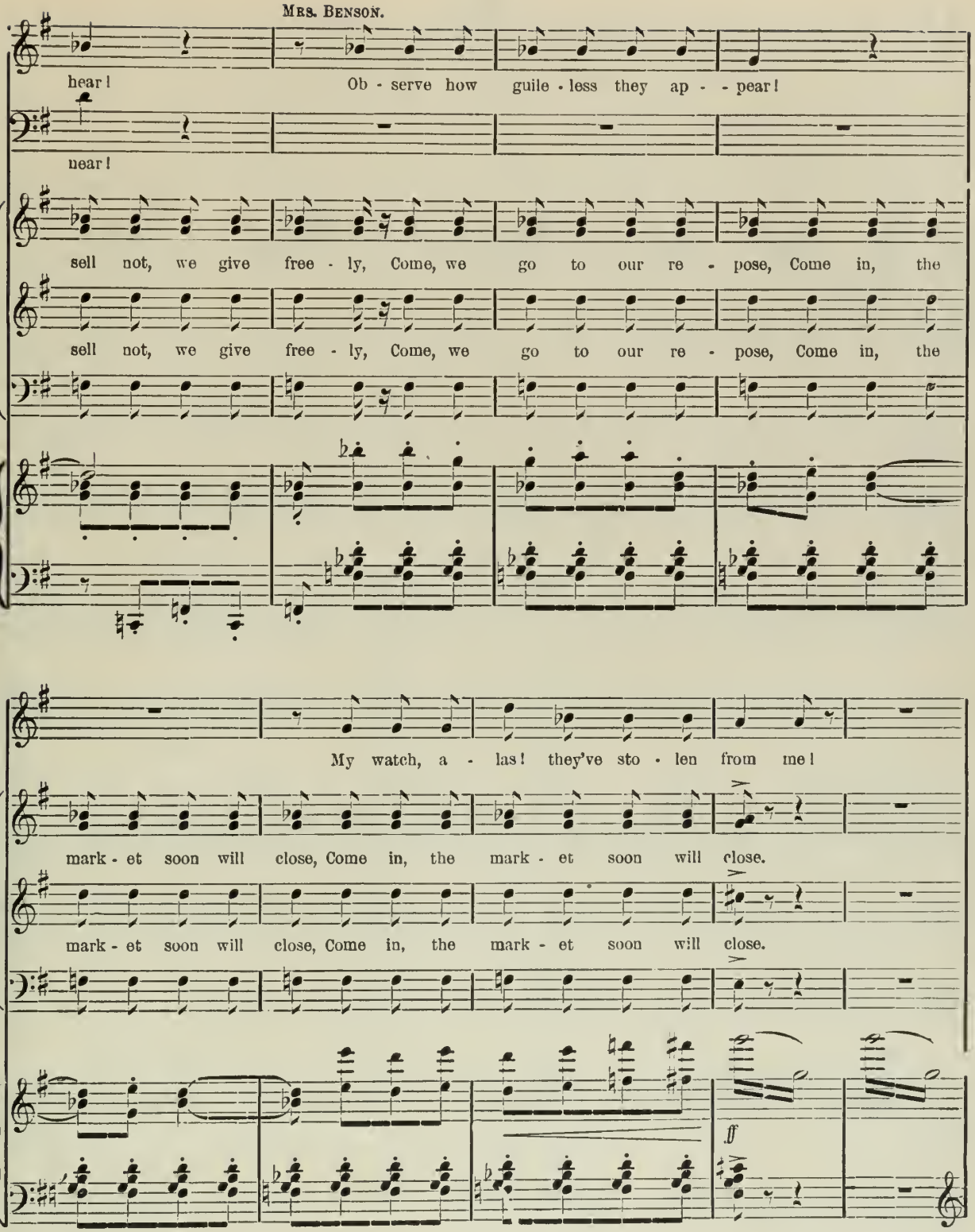

me, you great - ly tease!
Thank you,
A Sepoy.
In peace leave Ma - - dam;
You treat her poor - - ly.
sfz
sfz
sfz
(almost speaking.)
A Soothsayer.
sir.
He robs me, sure - ly!
In your hand
sfz
f
p
now, pray let me read.....
What good luck you'll at - tain;
give heed.
cres.
dim.
sfz
p

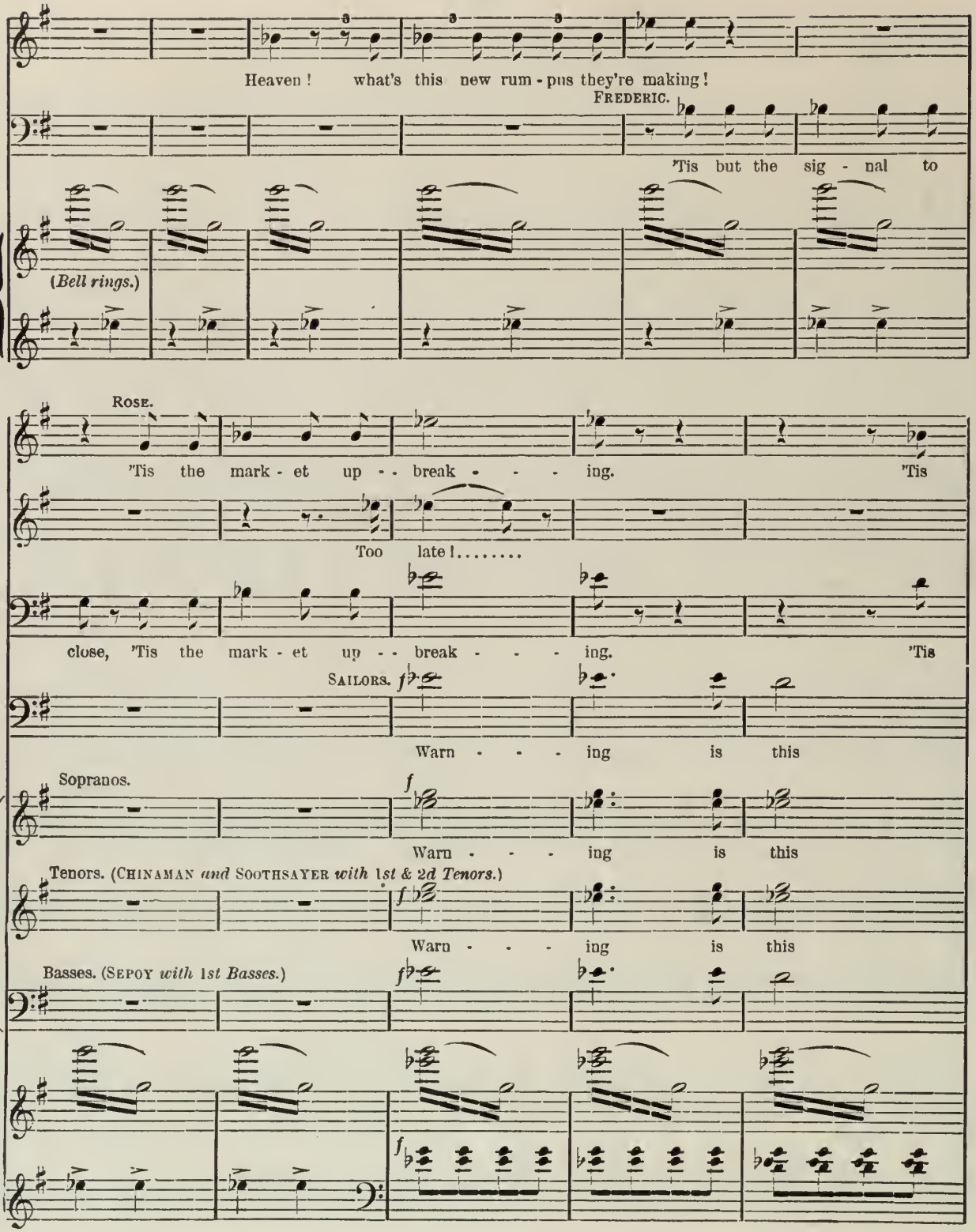

MRS. BENSON.
But, monsieur! Leave me tranquil on - ly!
CHINAMAN.
This new e - lix - ir health restores, And wo - man
sfz
MRS. BENSON.
A SEPOY. (steals her
beauteous makes by scores. Thank you, good sir, No use, I tell you. To each his
sfz
sfz
CHINAMAN.
One word me spare! One word me spare!
A SOOTHSAYER.
To me speak fair! To me speak
handkerchief.)
share! (looks at the stolen watch.) Each takes his share!
cres.

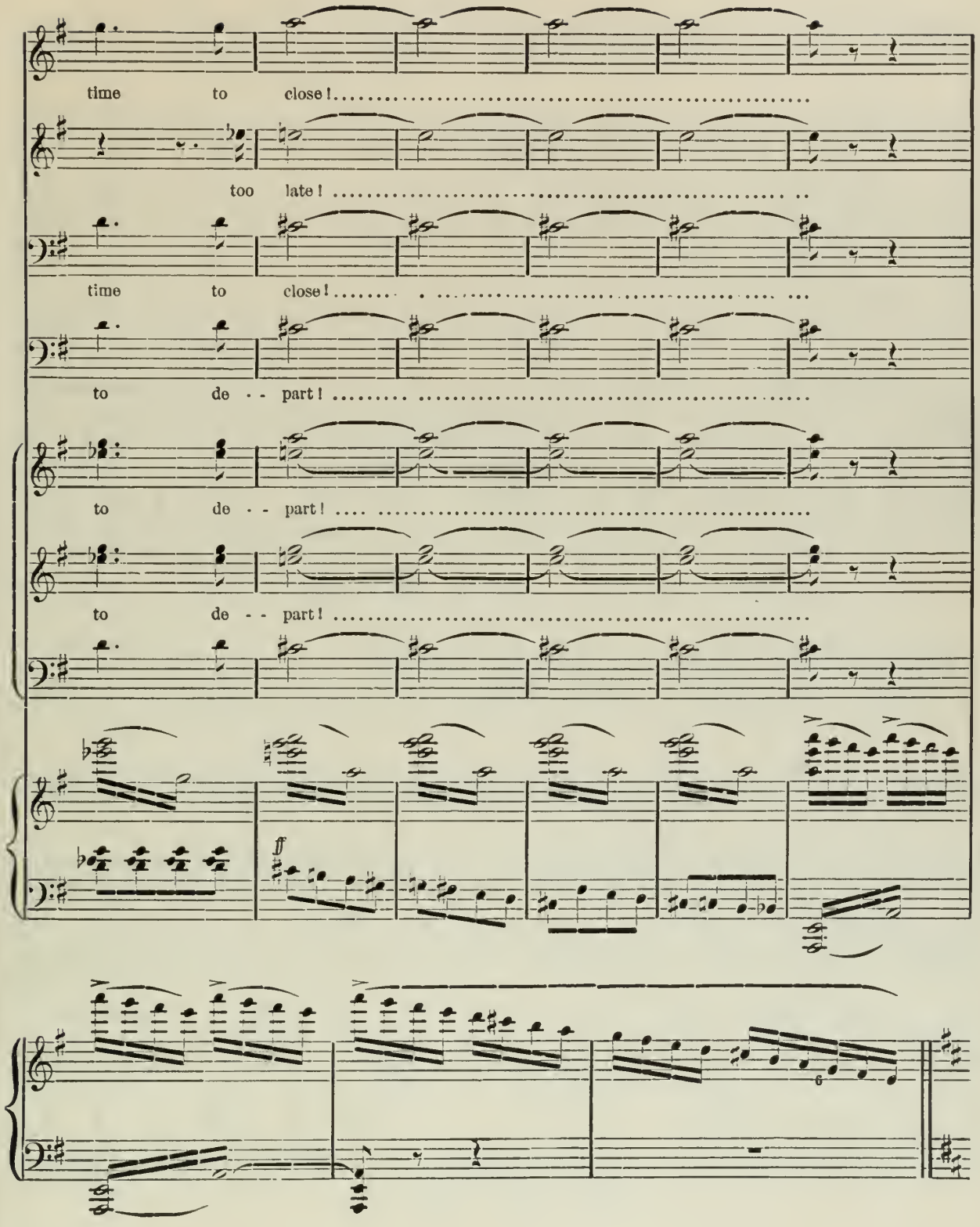

Mrs. Benson. (enraged.)
E - - nough! I'm
One word me spare, One word me spare!
fair! To me speak fair!
Each takes his share, his share!
Sopranos.
f
To me speak fair!
Tenors.
f
To me speak fair!
Basses.
f
ff
gov - ern - ess, take no - - - tice Of the Vice - - roy's young daughter here!
f
f p

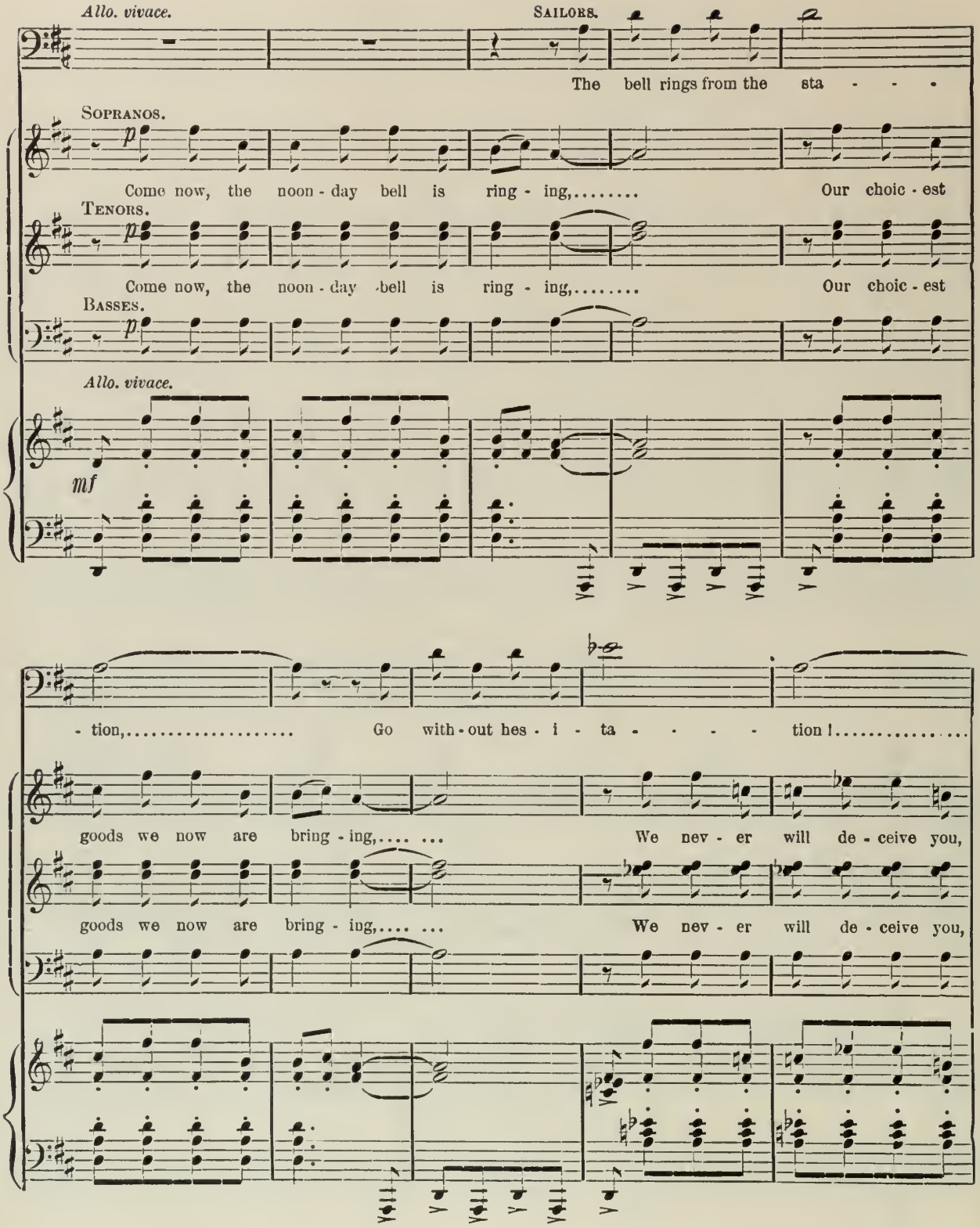

ROSE. (running up.)
Mistress Benson, dear, what's to pay?
FREDERIC. (running up.)
Mistress Benson, fu - - rious, 'tis clear!
What's to
sf
MRS. BENSON.
They in - sult me gross - - - ly!
pay?
Must
SOPRANOS.
pp CHORUS. (As if nothing had happened.)
Come in be - fore the noon - bell ring - eth, Here we
TENORS.
pp
Come in be - fore the noon - bell ring - eth, Here we
BASSES.
pp
Come in be - fore the noou - bell ring - eth, Here we
sf
pp

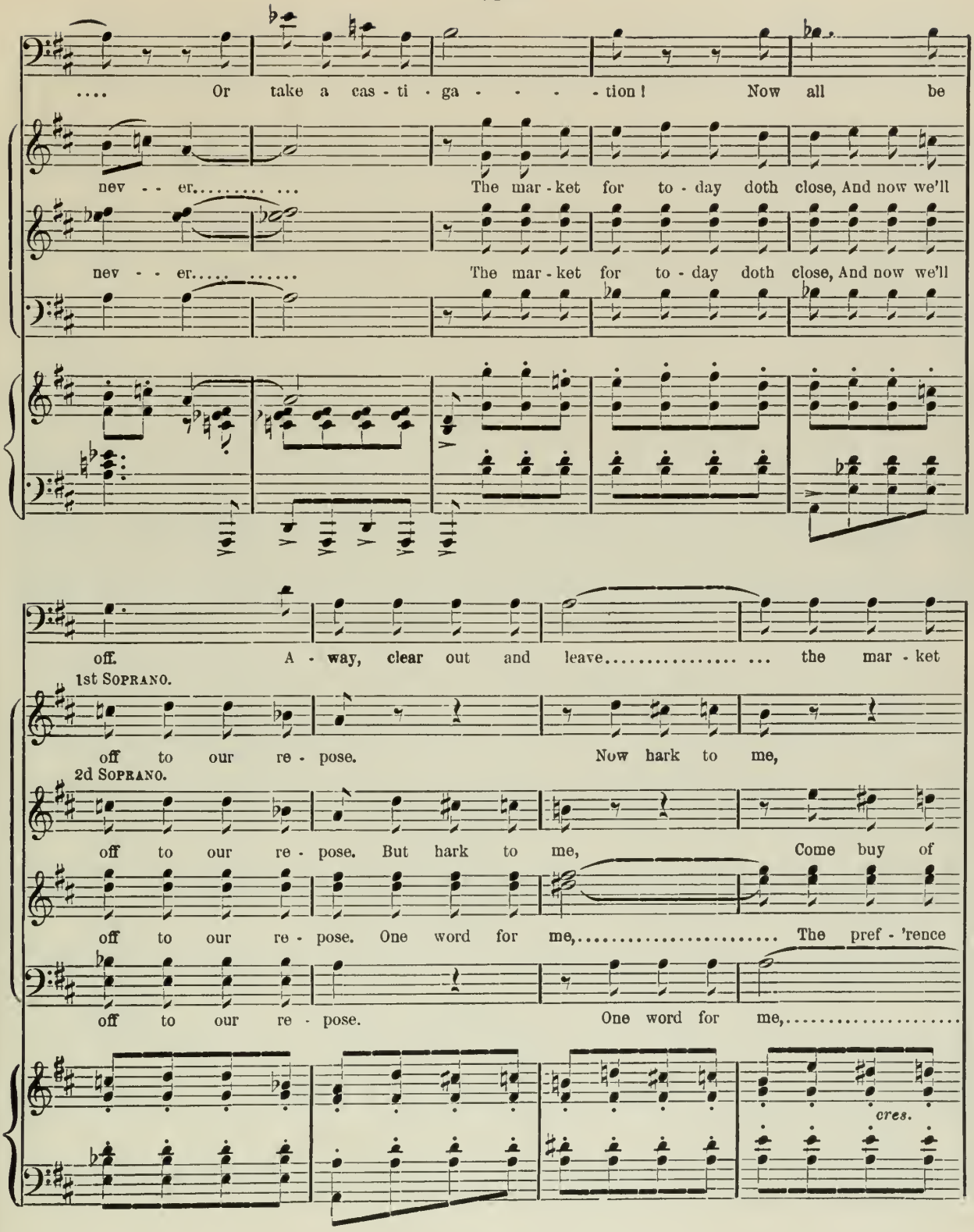

Rose.
Must you, though a - fraid, Speak so
you, tho' a - fraid, Speak so cross - - ly?
sell not, we give free - ly, Come, we go to our re - pose, Come in, the
sell not, we give free - ly, Come, we go to our re - pose, Come in, the
cross - - ly?
What these hon - est mer - - chants may
What these hon - est mer - - chants may here,.....
Who are
mark - et soon will close, Come, be - - fore the noon - bell ring - eth; Here we
mark - et soon will close, Come, be - - fore the noon - bell ring - eth; Here we

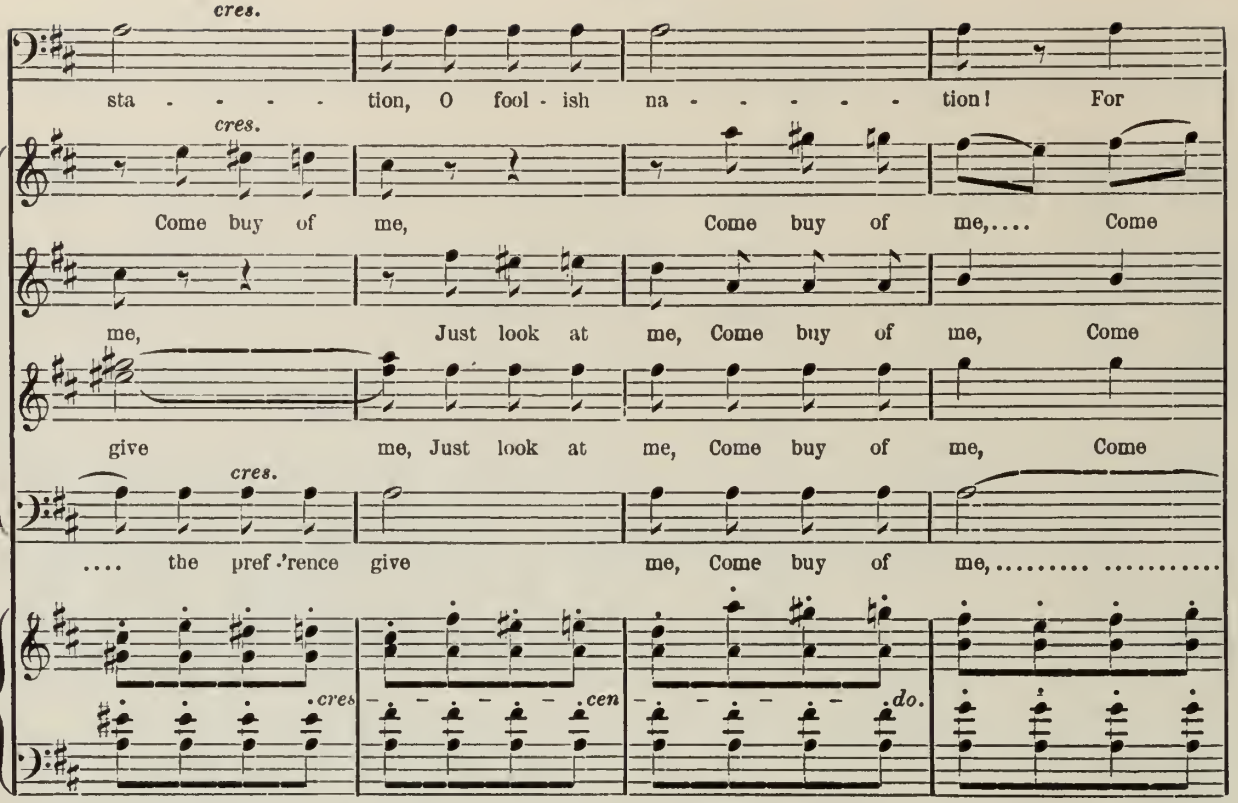

Mrs. Benson.
hear!
Ob - serve how guile - less they ap - - pear!
near!
sell not, we give free - ly, Come, we go to our re - pose, Come in, the
sell not, we give free - ly, Come, we go to our re - pose, Come in, the
My watch, a - las! they've sto - len from me!
mark - et soon will close, Come in, the mark - et soon will close.
mark - et soon will close, Come in, the mark - et soon will close.
ff

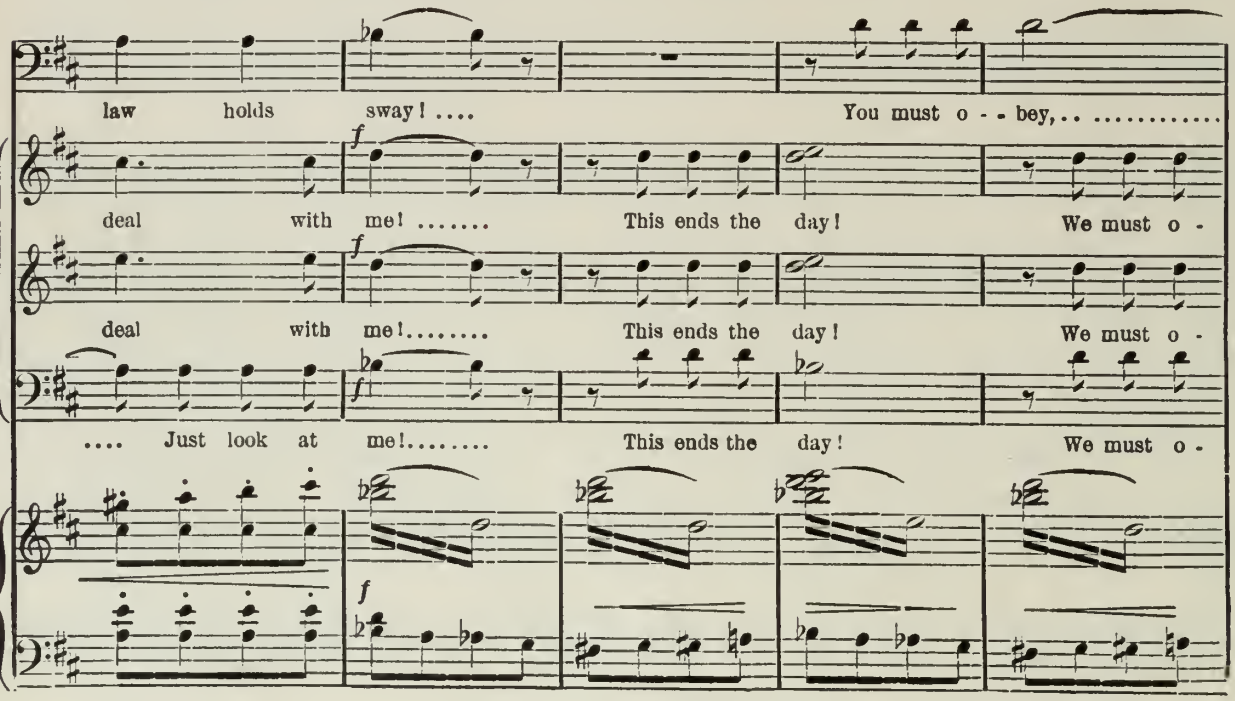

Heaven! what's this new rum-pus they're making!
FREDERIC.
'Tis but the sig-nal to
(Bell rings.)
ROSE.
'Tis the mark-et up--break---ing. 'Tis
Too late!.....
close, 'Tis the mark-et up--break---ing. 'Tis
SAILORS.
Warn---ing is this
Sopranos.
Warn---ing is this
Tenors. (CHINAMAN and SOOTHSAYER with 1st & 2d Tenors.)
Warn---ing is this
Basses. (SEPOY with 1st Basses.)

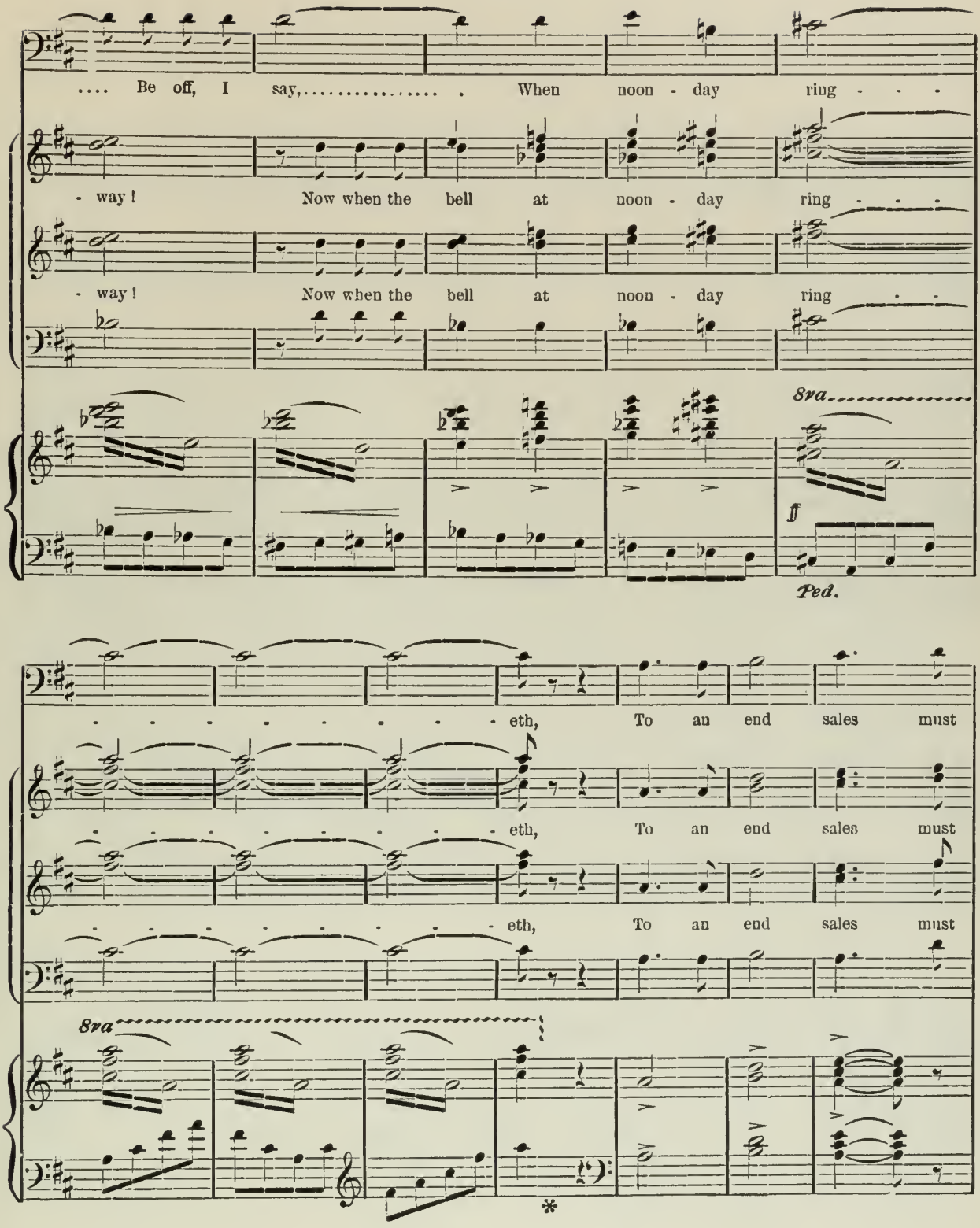

time to close!
too late!
time to close!
to de - - part!
to de - - part!
to de - - part!
ff

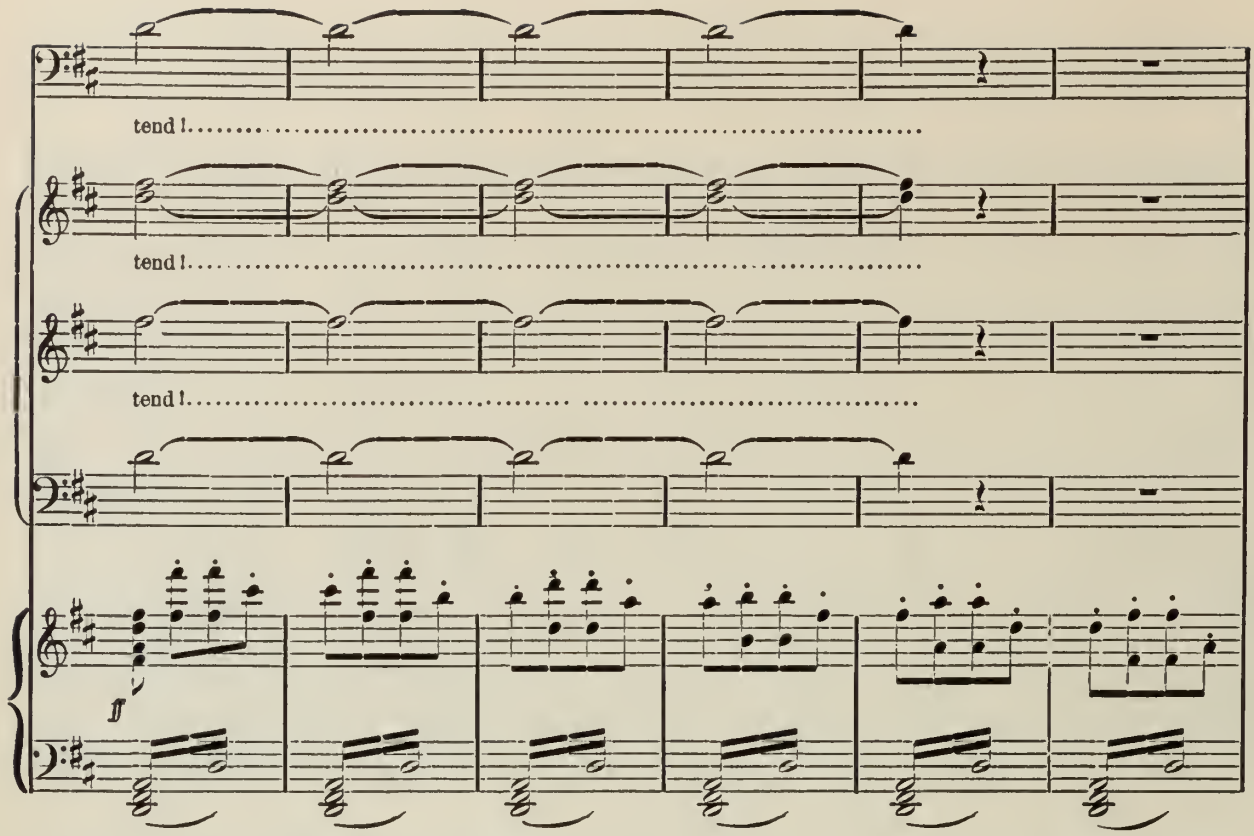

Allo. vivace.
Sailors.
The bell rings from the sta - - -
Sopranos.
p
Come now, the noon - day bell is ring - ing,..... Our choic - est
Tenors.
p
Come now, the noon - day bell is ring - ing,..... Our choic - est
Basses.
p
Allo. vivace.
mf
- tion,..... Go with - out hes - i - ta - - - - tion!.....
goods we now are bring - ing,..... We nev - er will de - ceive you,
goods we now are bring - ing,..... We nev - er will de - ceive you,


.... Or take a cas - ti - ga - - - - - tion! Now all be
nev - - er..... ... The mar - ket for to - day doth close, And now we'll
nev - - er..... ..... The mar - ket for to - day doth close, And now we'll
off. A - way, clear out and leave..... ... the mar - ket
1st Soprano.
off to our re - pose. Now hark to me,
2d Soprano.
off to our re - pose. But hark to me, Come buy of
off to our re - pose. One word for me,..... The pref - 'rence
off to our re - pose. One word for me,.....
cres.

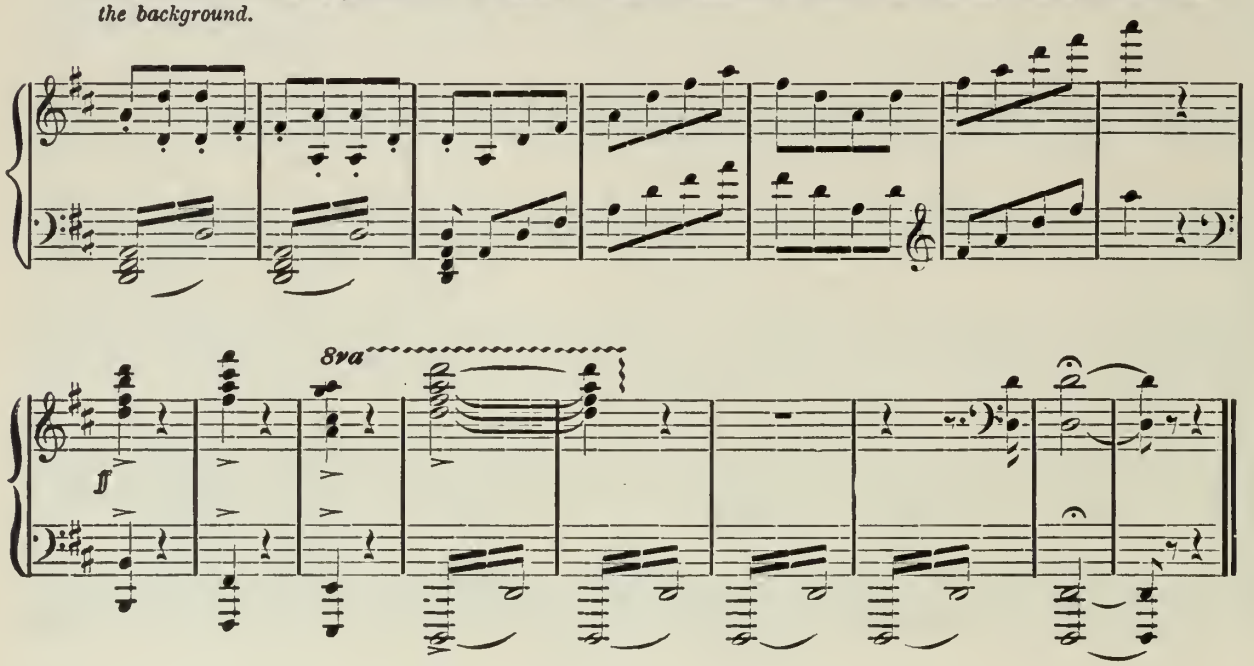

cres.
sta - - - - tion, O fool - ish na - - - - - tion! For
cres.
Come buy of me, Come buy of me,.... Come
me, Just look at me, Come buy of me, Come
give me, Just look at me, Come buy of me, Come
cres.
.... the pref'rence give me, Come buy of me,.....
cres
cen
do.


law holds sway! .... You must o - - bey,.. .....
f
deal with me! ..... This ends the day! We must o -
f
deal with me!..... This ends the day! We must o -
f
.... Just look at me!..... This ends the day! We must o -
f


.... Be off, I say,..... . When noon - day ring - - -
- way ! Now when the bell at noon - day ring - - -
- way ! Now when the bell at noon - day ring - -
8va
ff
Ped.
- - - - - - - - - eth, To an end sales must
- - - - - - - - - eth, To an end sales must
- - - - - - - - - eth, To an end sales must
8va
*

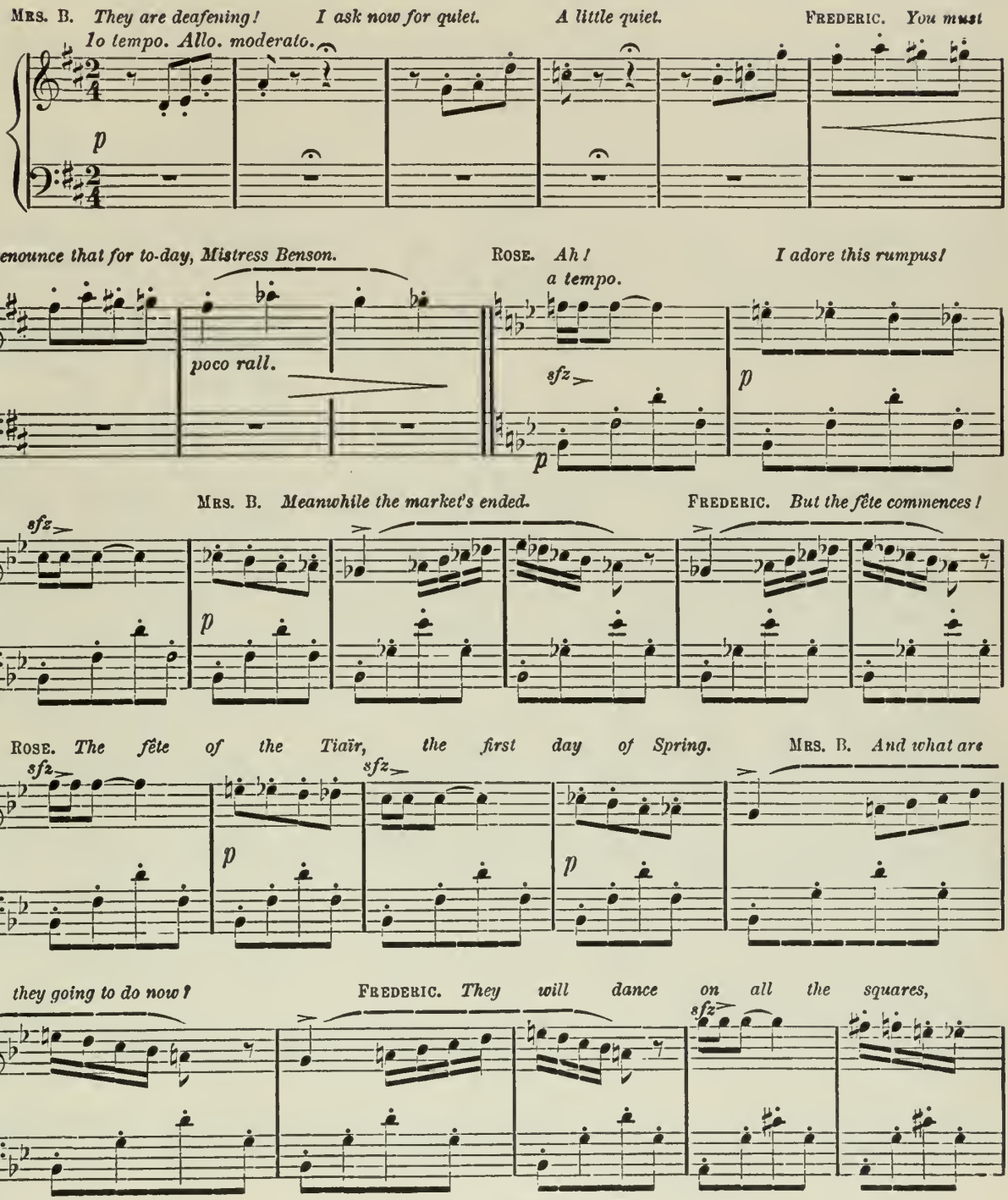


The merchants retire, slowly driven by the guards. Some promenaders, Hindoos and Sailors, remain grouped in the background.



SCENE. III. *The same, without the Merchants.*

MUSIC OF THE SCENE.



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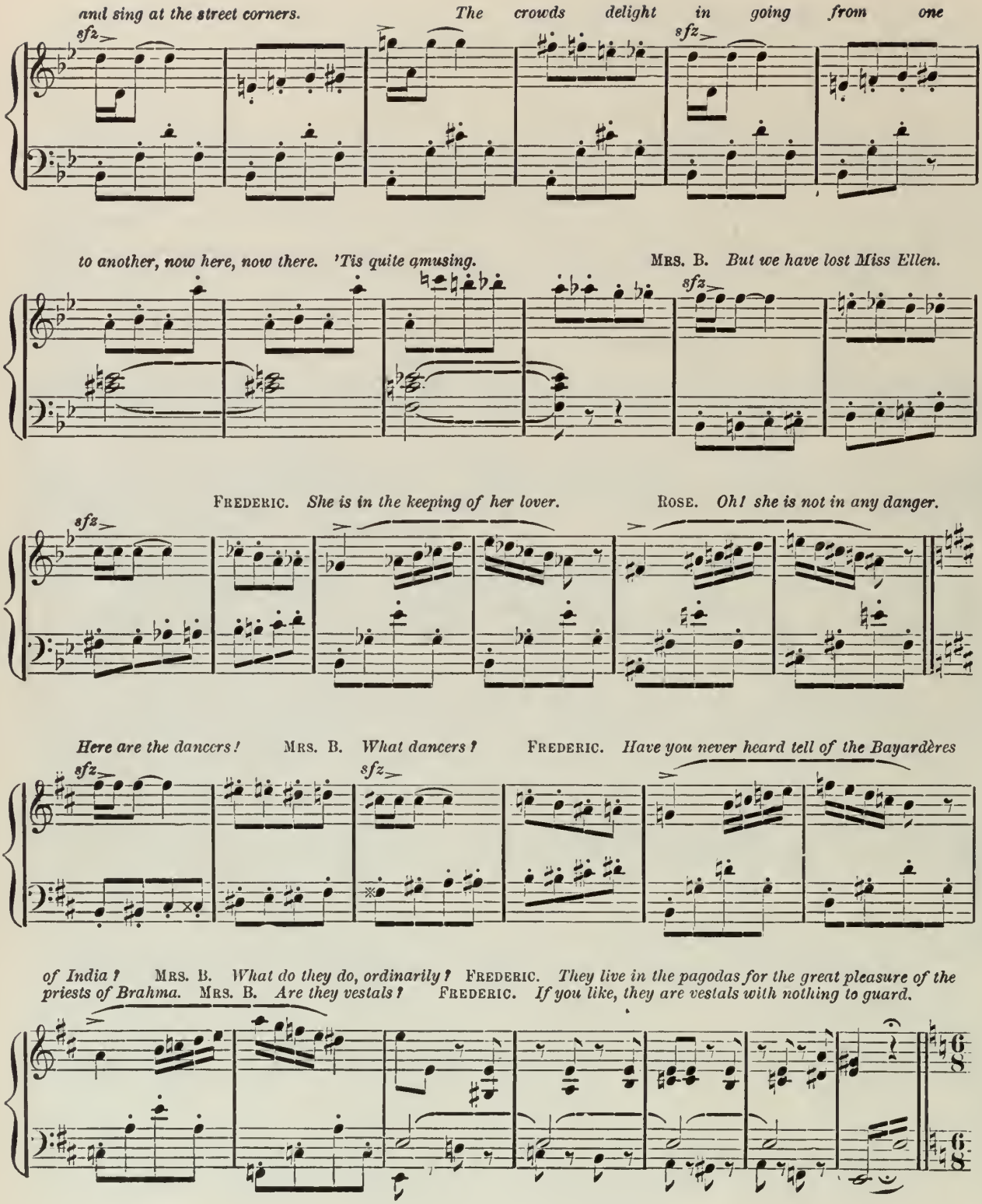
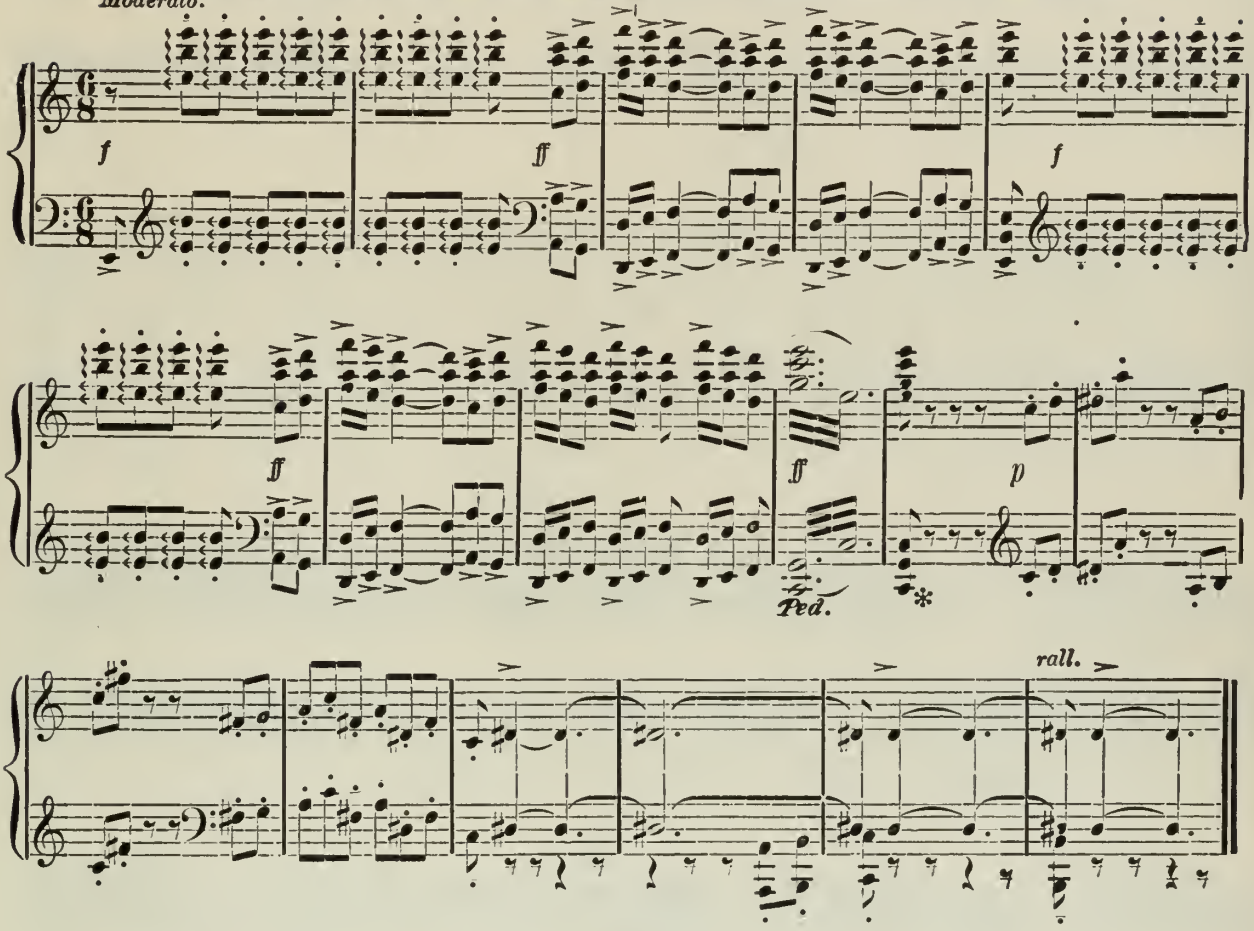

and sing at the street corners. The crowds delight in going from one
sfz
sfz
to another, now here, now there. 'Tis quite amusing.
MRS. B. But we have lost Miss Ellen.
sfz
FREDERIC. She is in the keeping of her lover.
ROSE. Oh! she is not in any danger.
sfz
Here are the dancers!
MRS. B. What dancers?
FREDERIC. Have you never heard tell of the Bayardères
sfz
sfz
of India?
MRS. B. What do they do, ordinarily?
FREDERIC. They live in the pagodas for the great pleasure of the priests of Brahma.
MRS. B. Are they vestals?
FREDERIC. If you like, they are vestals with nothing to guard.

AIRS OF THE DANCE.

BALLET OF THE BAYADERES.—Composed of different parts, called Terana, Kekiah, Persian, &c.

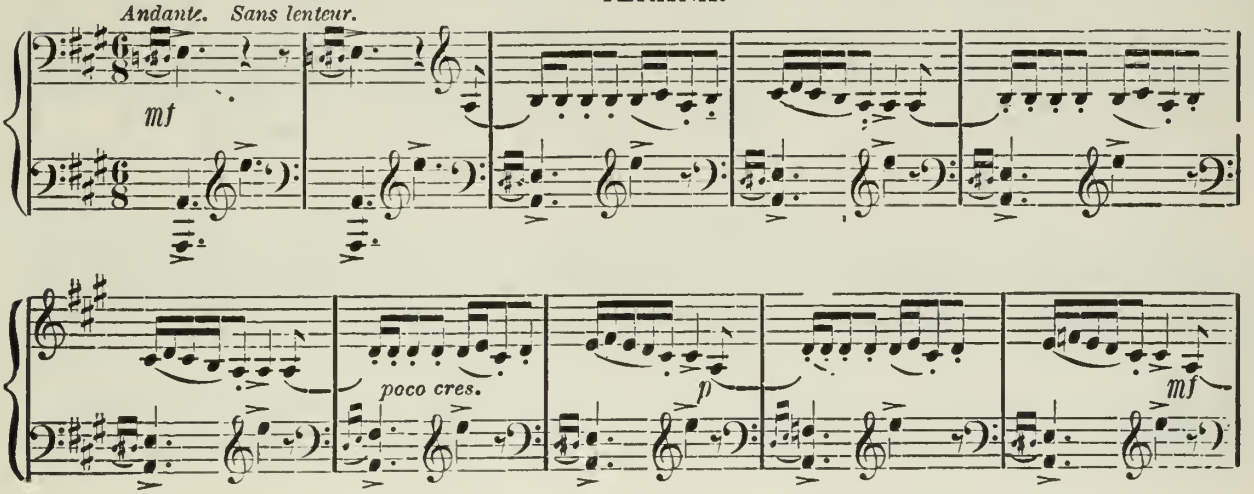
When they retire, NIKALATHA *and his daughter are seen. He in the character of a Hindoo penitent.*

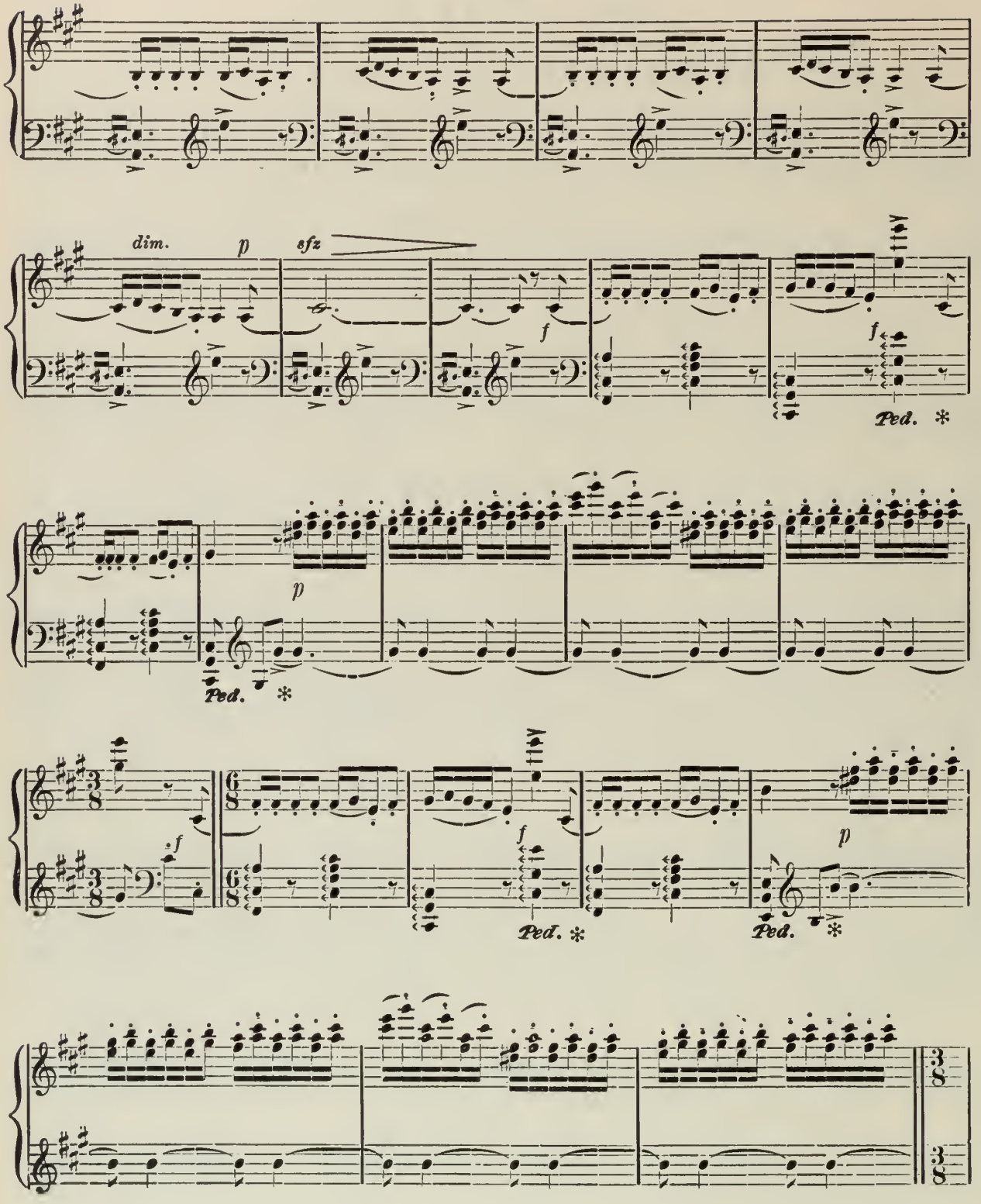
Moderato.

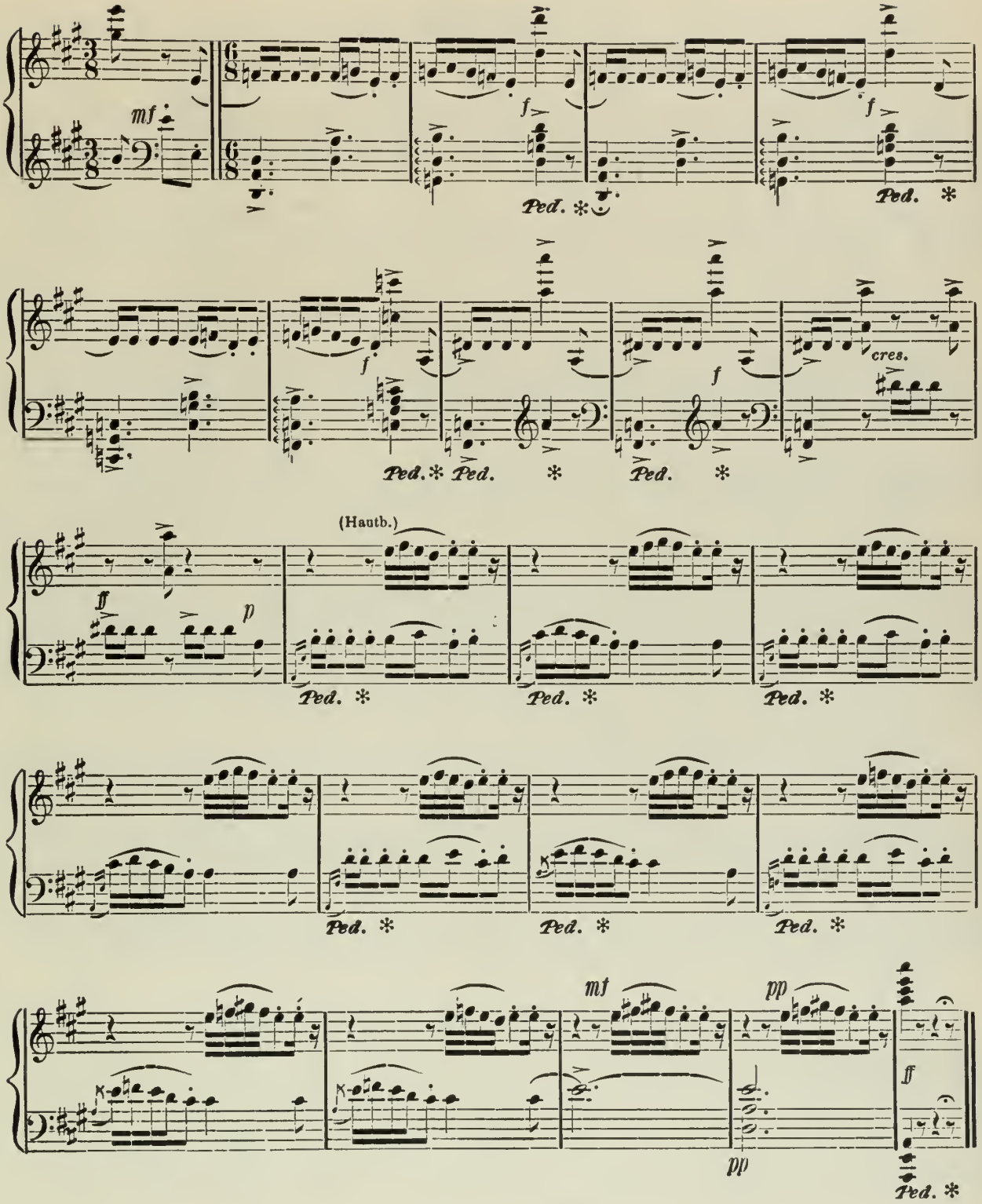


TERANA.

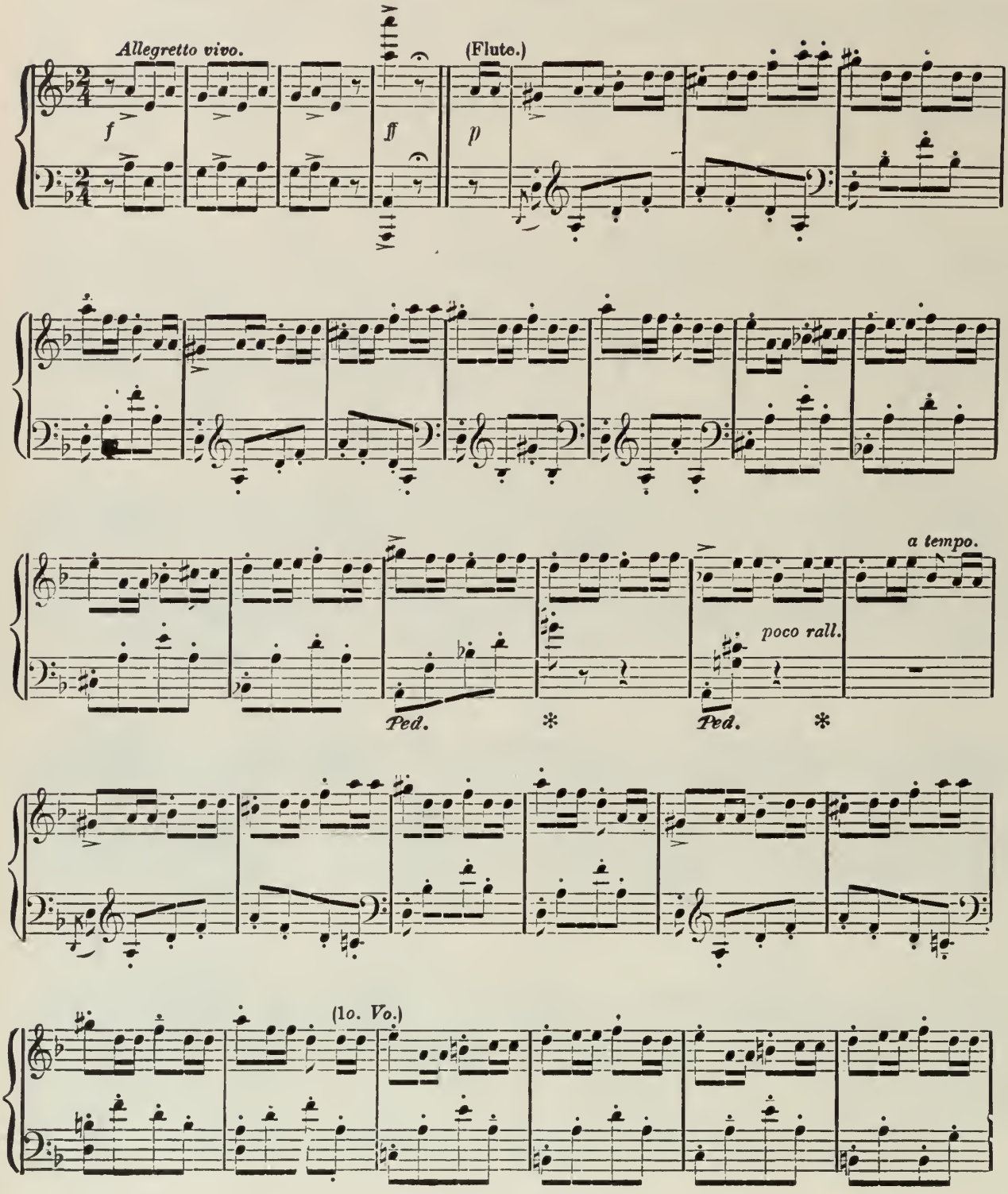
Andante. Sans lenteur.

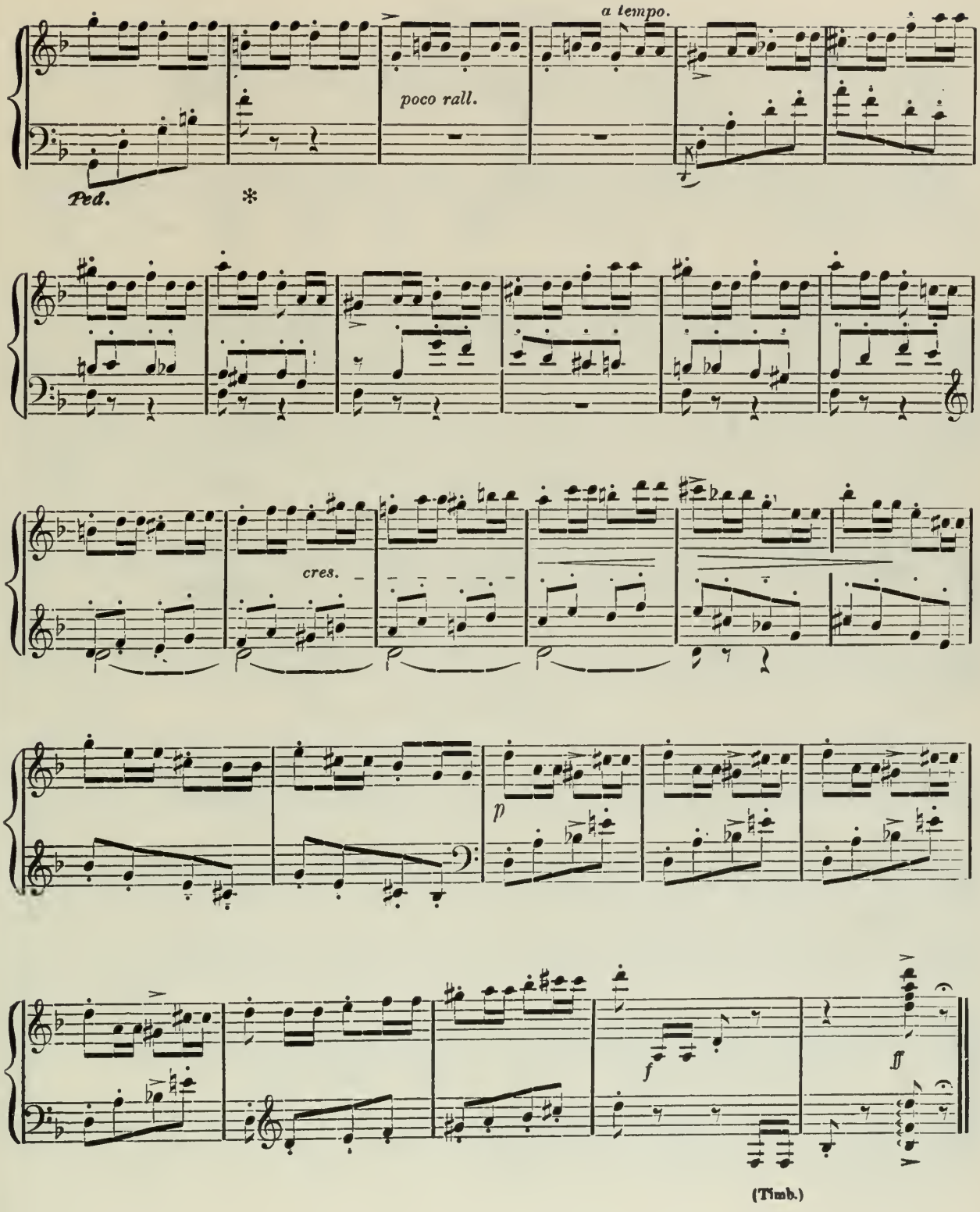



dim.
p
sfz
f
f
Ped. *
p
Ped. *
f
f
Ped. *
p
Ped. *

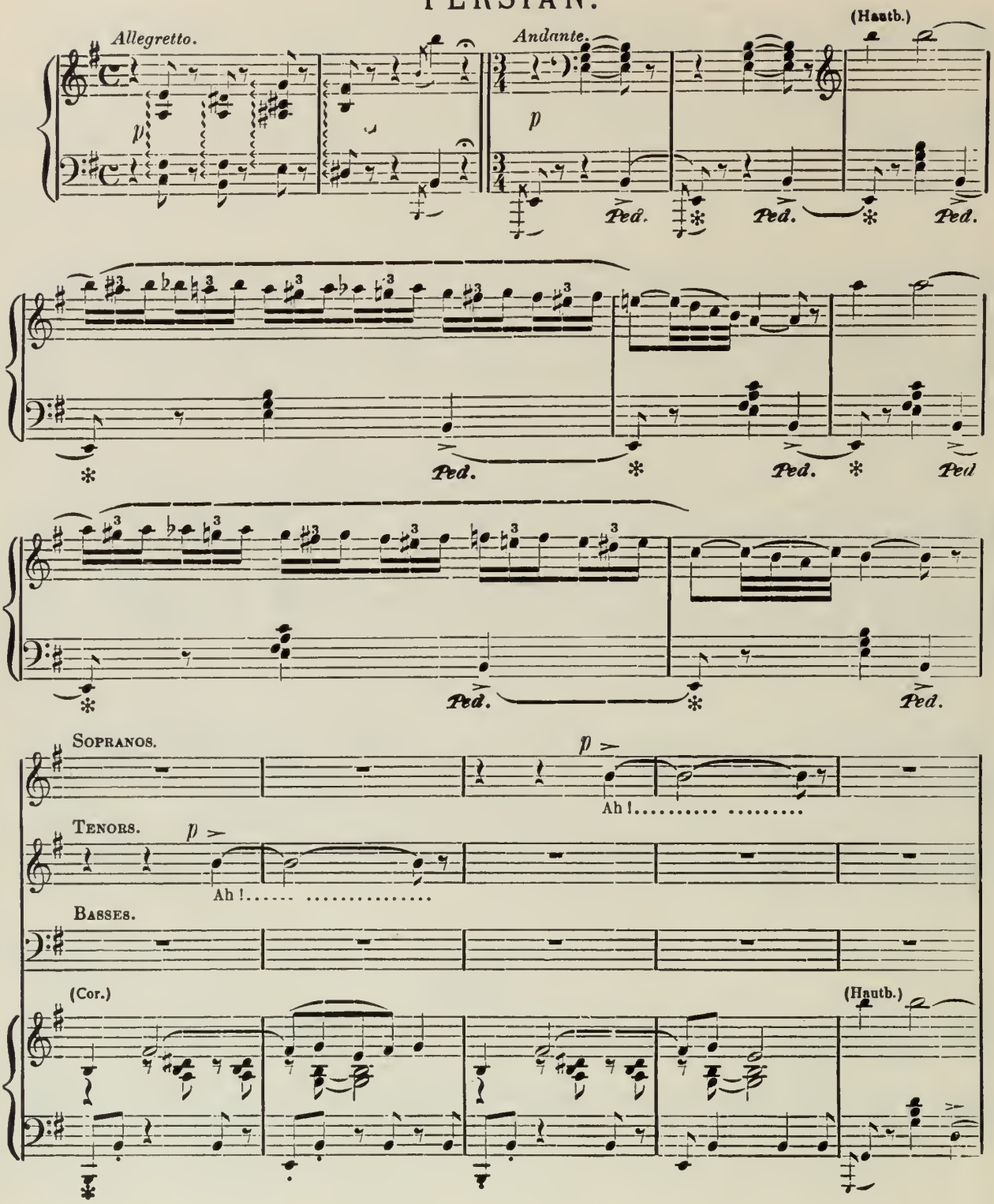

mf
f
Ped.
cres.
ff
p
(Hautb.)
mf
pp

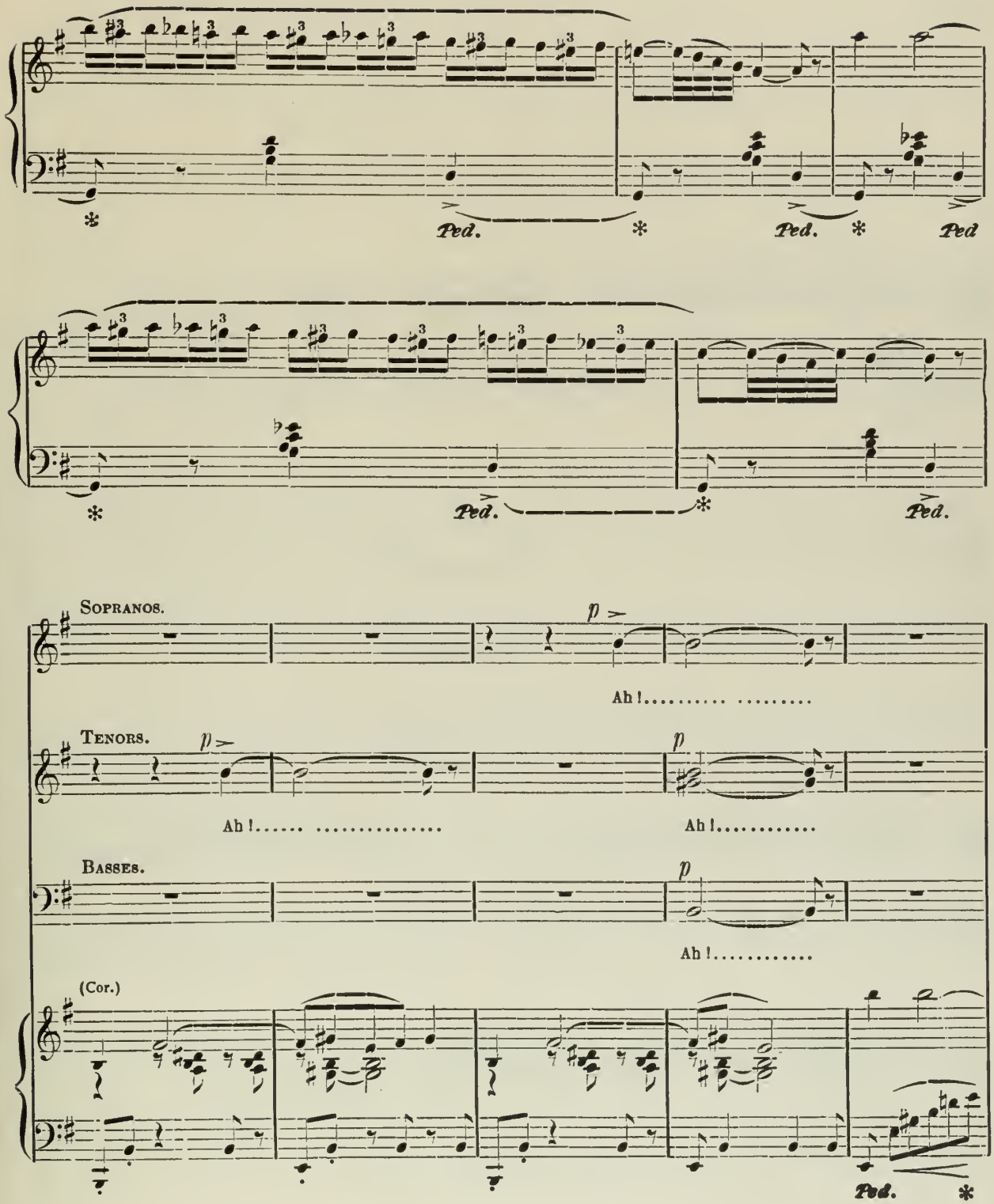
REKTAH.

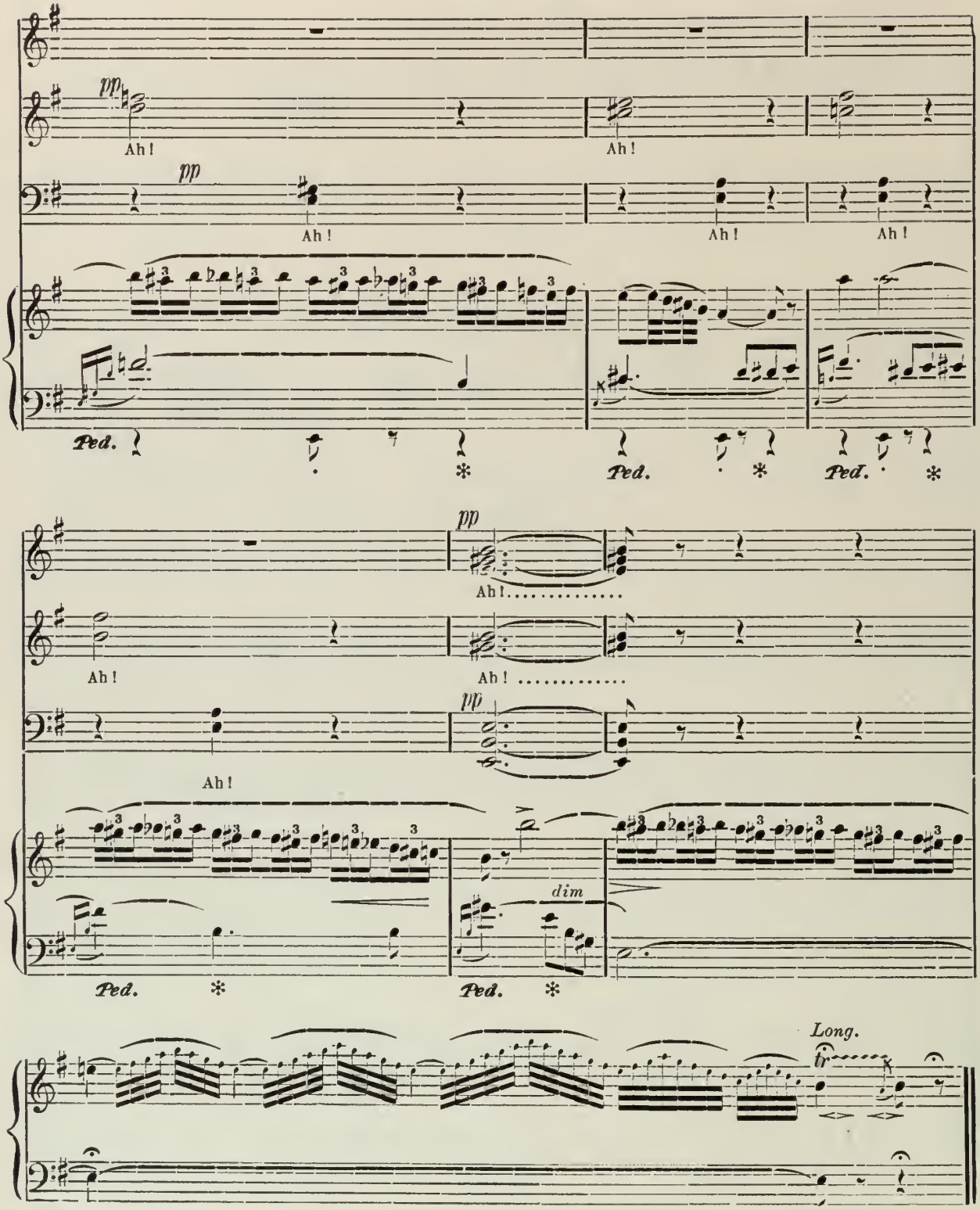



a tempo.
poco rall.
Ped.
*
cres.
p
f
ff
(Timb.)

PERSIAN.

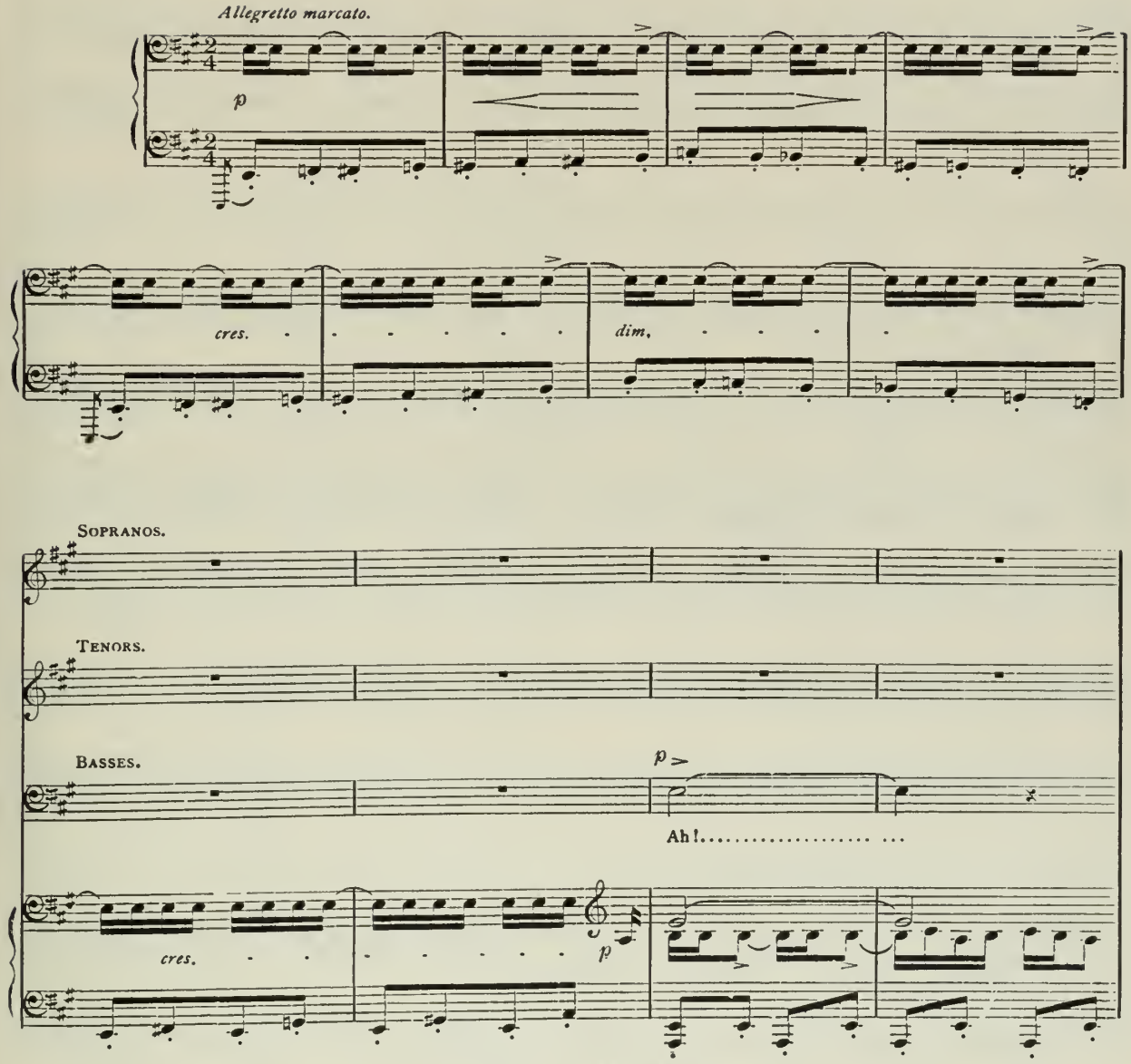

Allegretto.
Andante.
(Hautb.)
Ped.
Sopranos.
Ah !
Tenors.
Ah !
Basses.
(Cor.)
(Hautb.)


Ped.
Ped.
Ped
Ped.
Ped.
Sopranos.
Ah!..... .....
Tenors.
Ah!..... .....
Ah!.....
Basses.
Ah!.....
(Cor.)
Ped.


pp
Ah!
Ah!
pp
Ah!
Ah!
Ah!
Ped.
Ped.
Ped.
pp
Ah!
Ah!
pp
Ah!
Ah!
dim
Ped.
Ped.
Long.
tr

BEFORE OUR CHARM'D EYES.

CODA.



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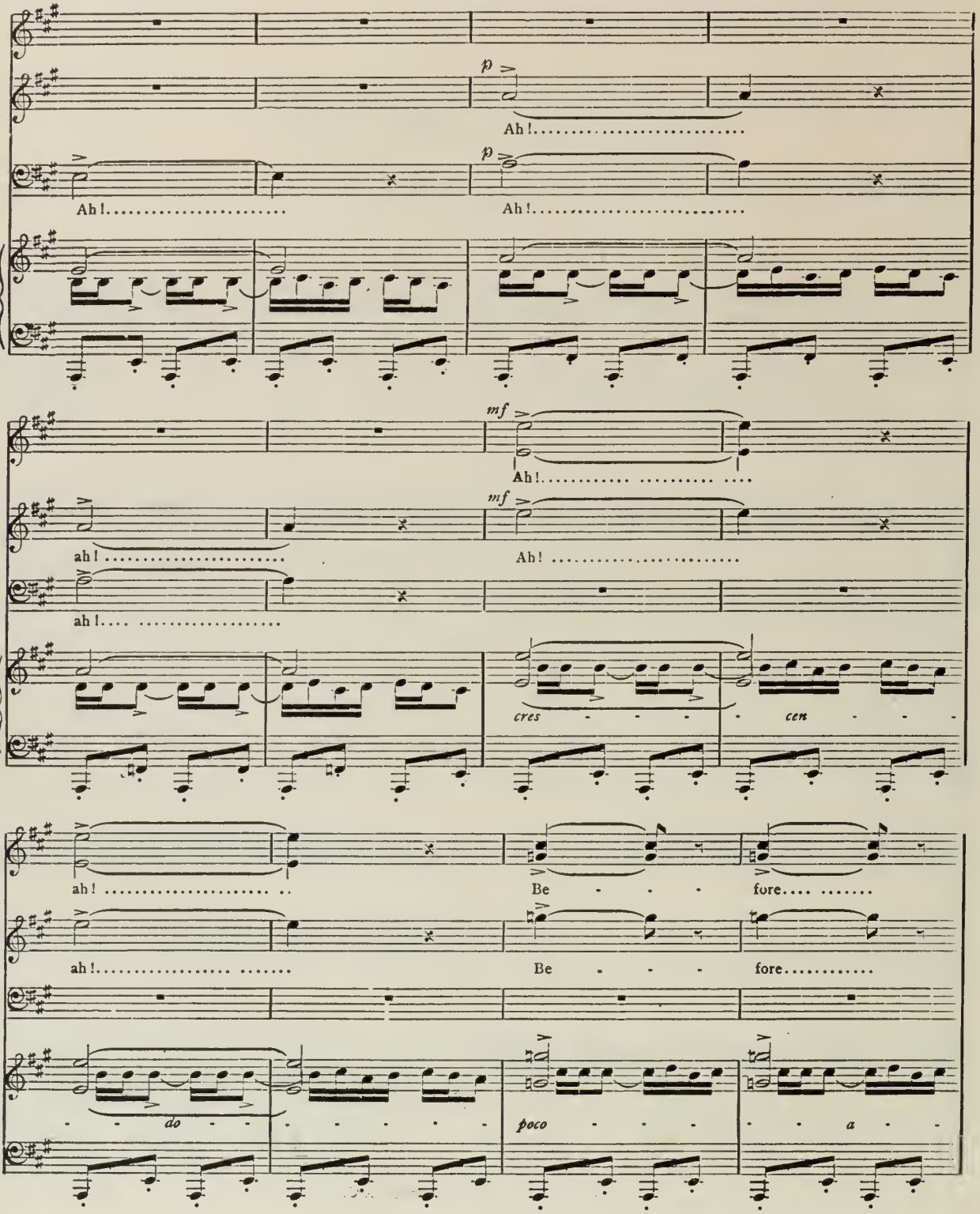
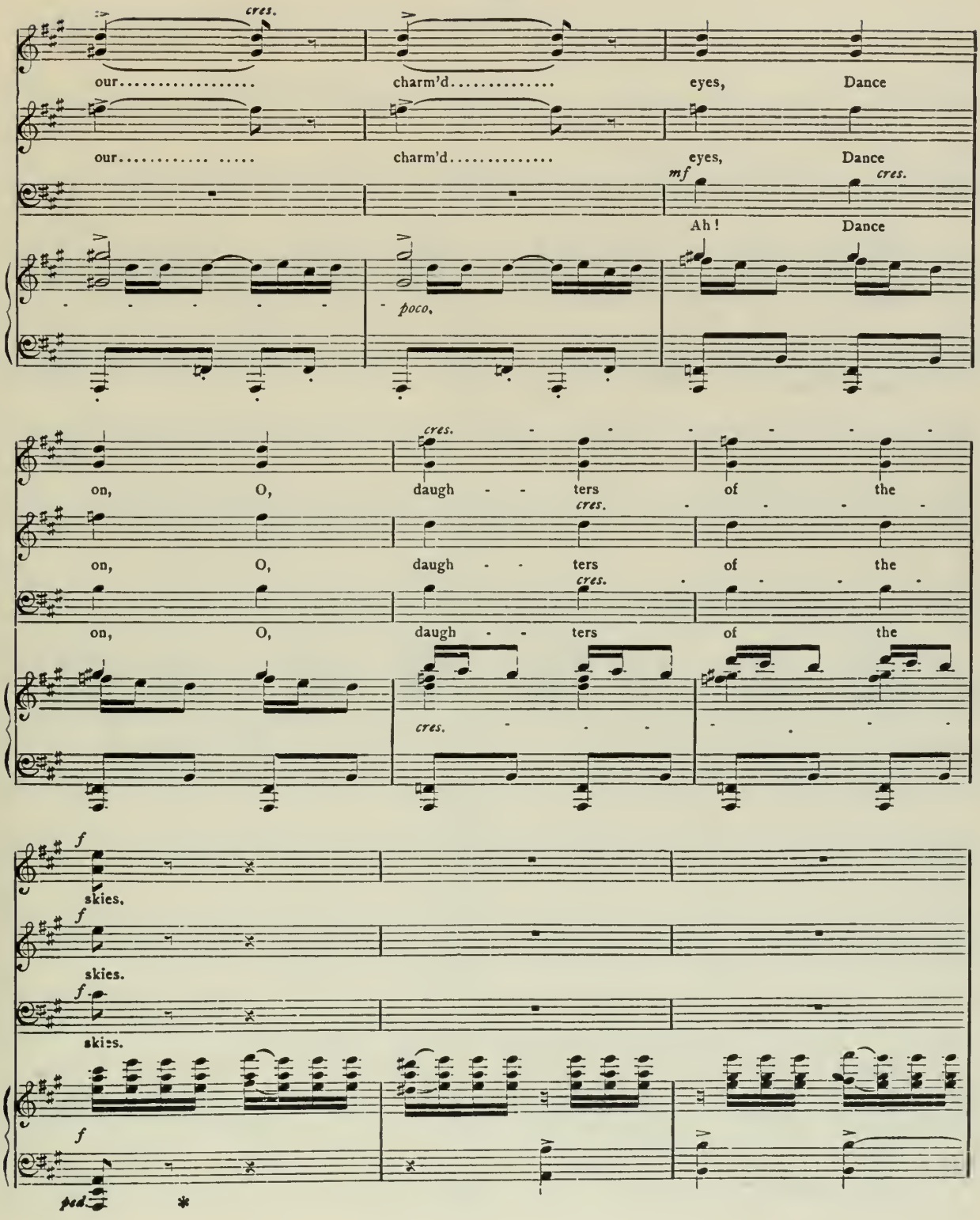
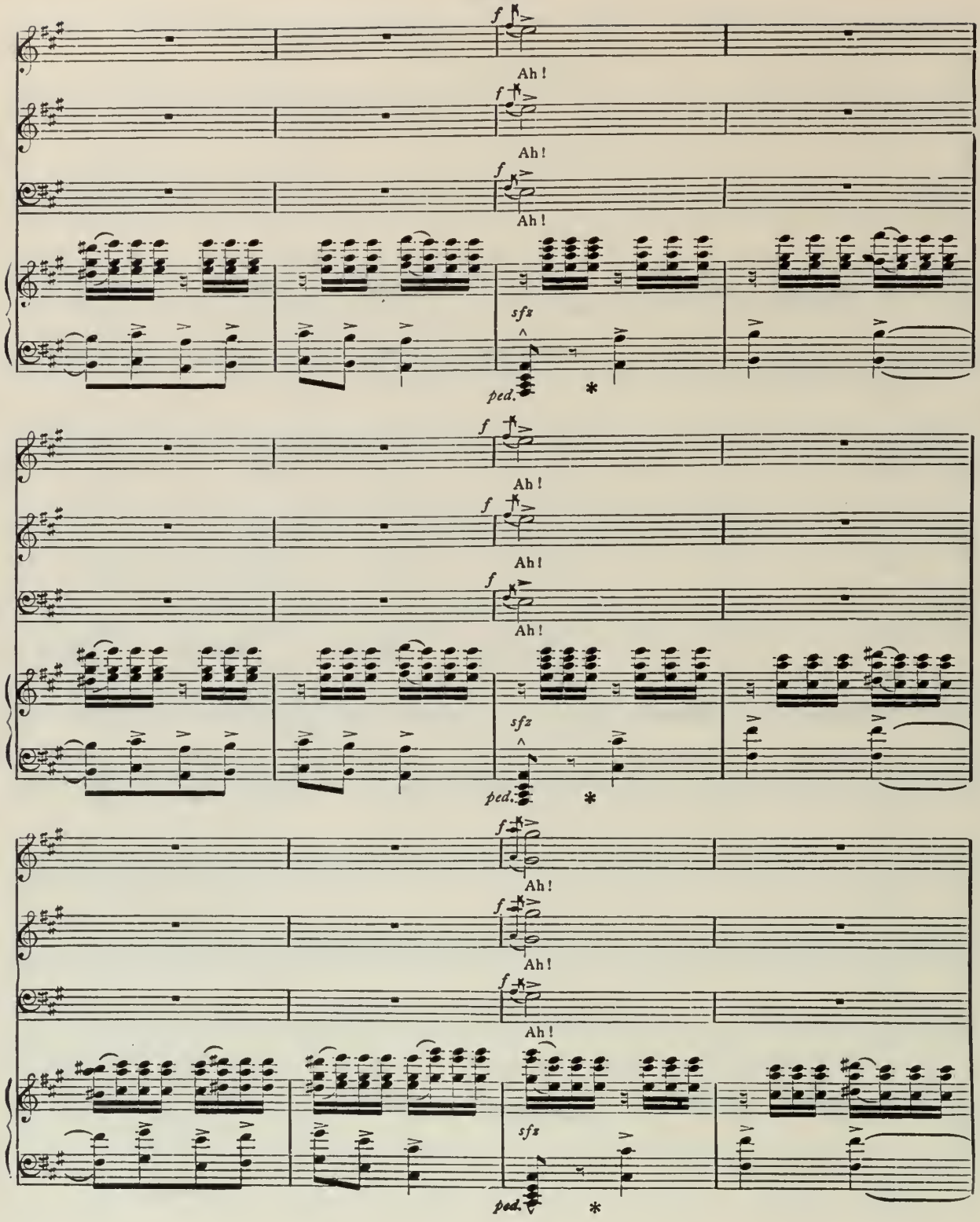
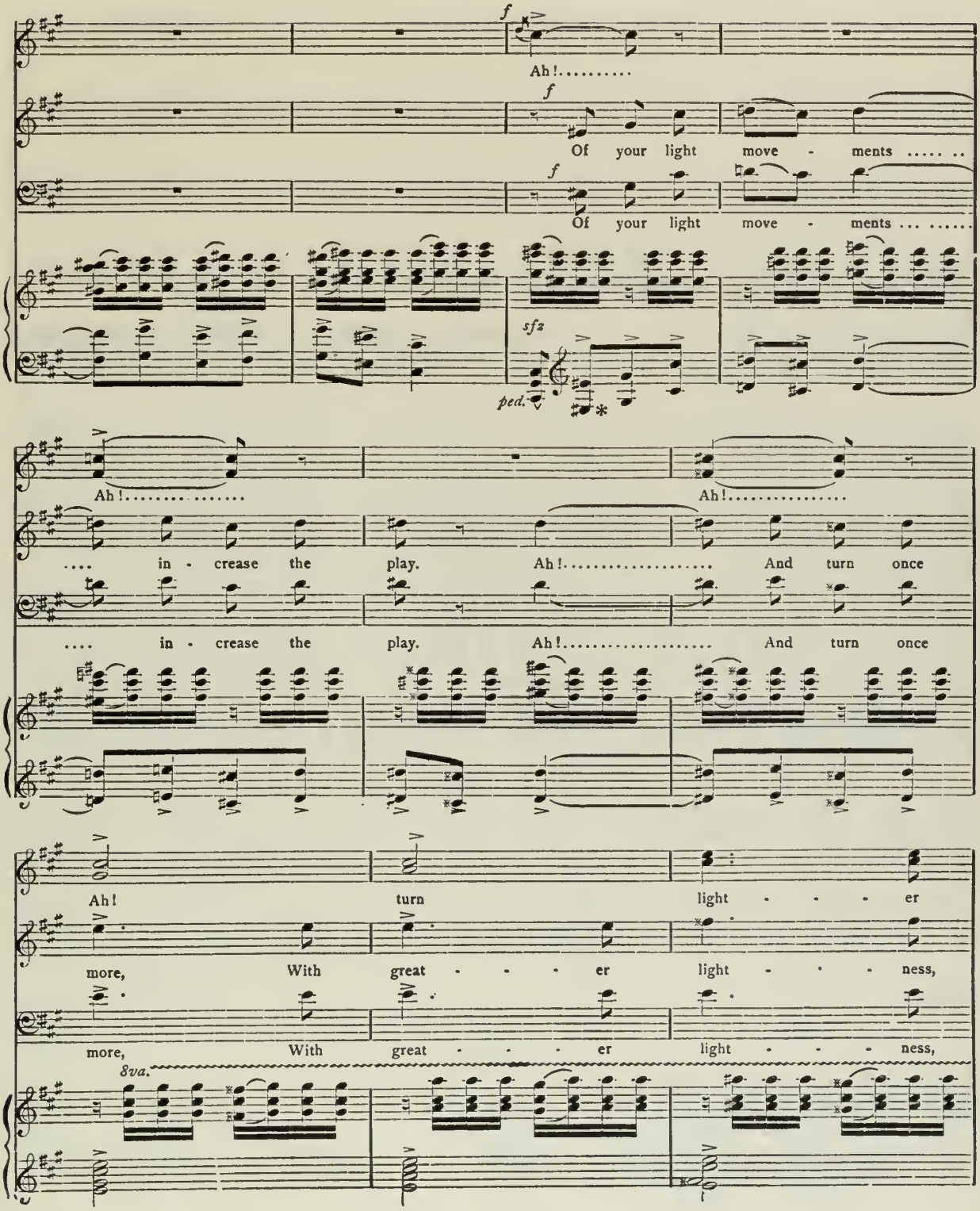
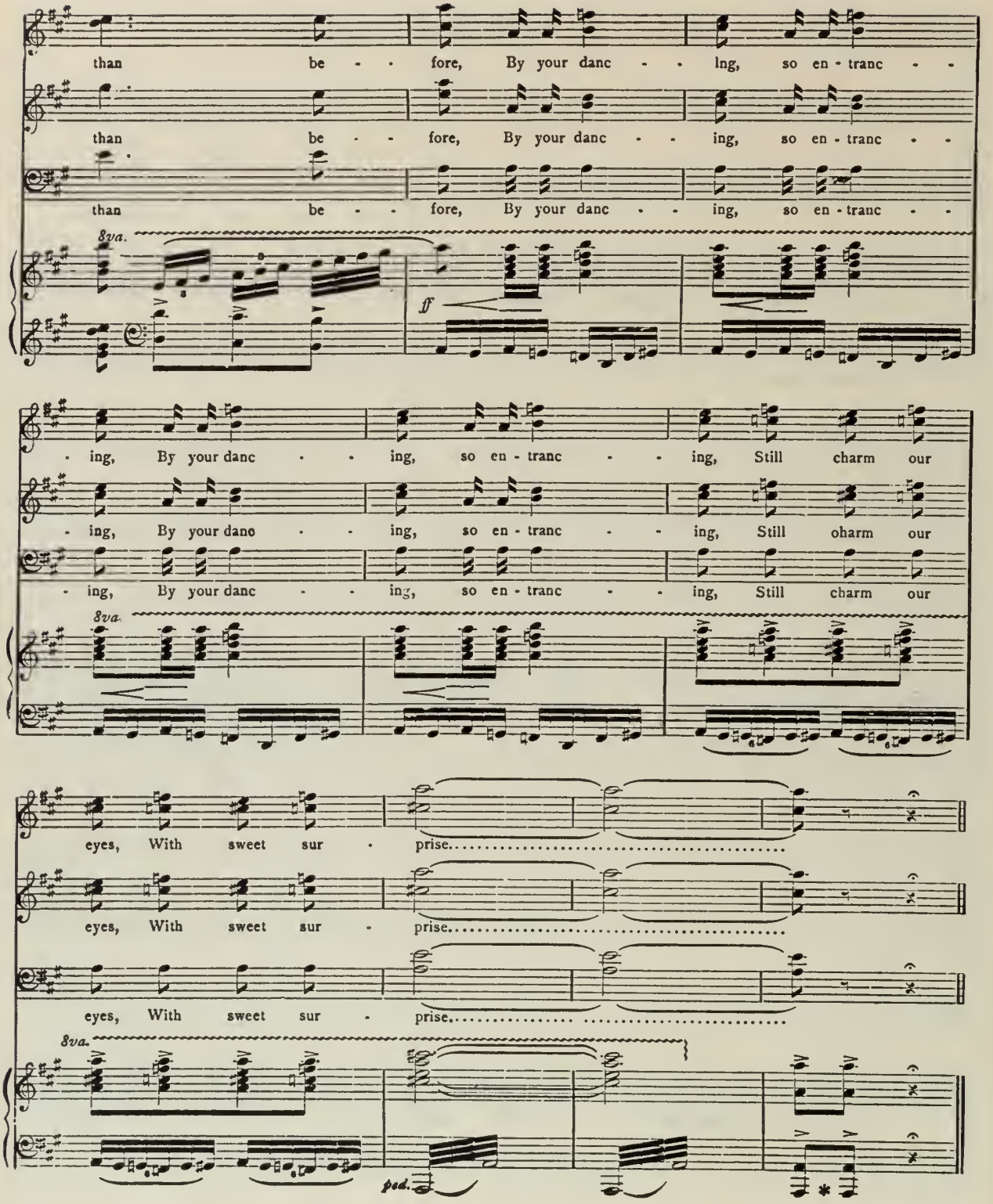

p
Ah!
p
Ah!
Ah!
mf
Ah!
mf
ah!
Ah!
ah!
cres
cen
ah!
Be
fore
ah!
Be
fore
do
poco
a

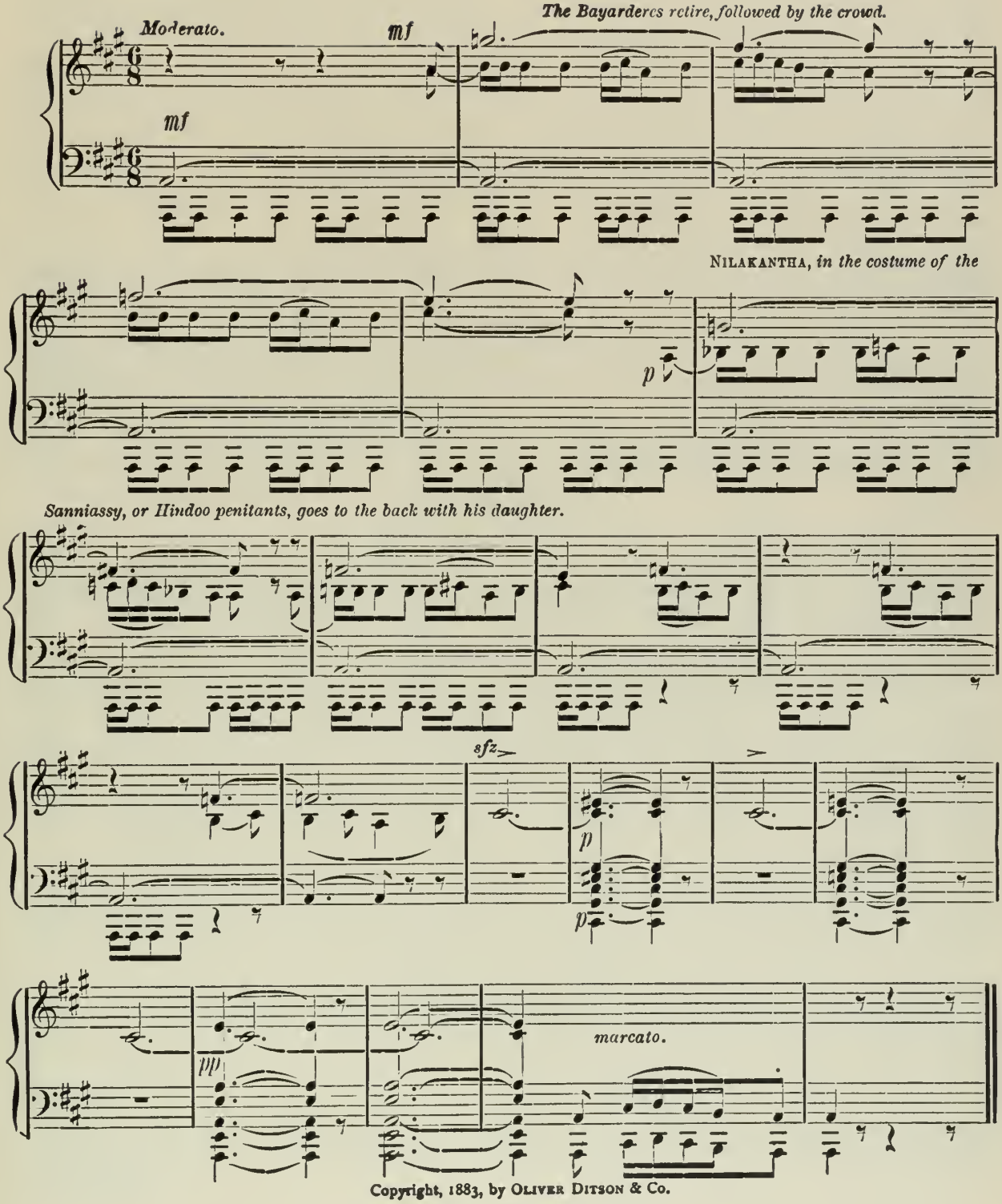

cres.
our.....
charm'd.....
eyes,
Dance
our.....
charm'd.....
eyes,
Dance
mf
cres.
Ah!
Dance
poco.
cres.
on,
O,
daugh - - ters
of
the
cres.
on,
O,
daugh - - ters
of
the
cres.
on,
O,
daugh - - ters
of
the
cres.
f
skies,
f
skies.
f
skies.
f
ped
*


f
Ah!
f
Ah!
f
Ah!
sfz
ped.
*
f
Ah!
f
Ah!
f
Ah!
sfz
ped.
*
f
Ah!
f
Ah!
f
Ah!
sfz
ped.
*


f
Ah!.....
f
Of your light move - ments ....
f
Of your light move - ments ... .
sfz
ped.
Ah!.....
Ah!.....
.... in - crease the play. Ah!..... And turn once
.... in - crease the play. Ah!..... And turn once
Ah! turn light - - - er
more, With great - - - er light - - - ness,
more, With great - - - er light - - - ness,
8va.


than be - - fore, By your danc - - ing, so en - tranc - -
than be - - fore, By your danc - - ing, so en - tranc - -
than be - - fore, By your danc - - ing, so en - tranc - -
8va.
ff
- ing, By your danc - - ing, so en - tranc - - ing, Still charm our
- ing, By your danc - - ing, so en - tranc - - ing, Still charm our
- ing, By your danc - - ing, so en - tranc - - ing, Still charm our
8va.
eyes, With sweet sur - prise.
eyes, With sweet sur - prise.
eyes, With sweet sur - prise.
8va.
ped.

SORTIE.



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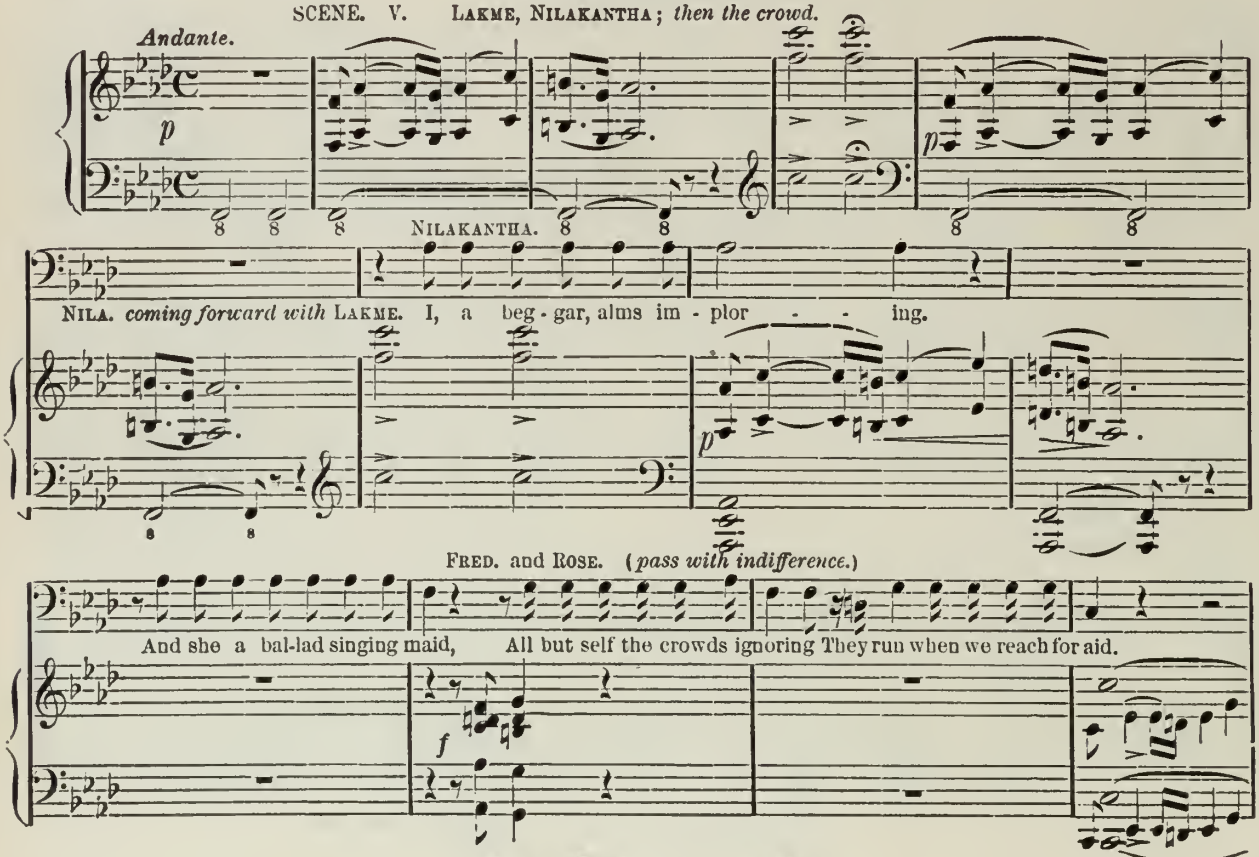
SCENE IV. ROSE. FREDERIC. MRS. BENSON. Then GERALD and ELLEN.

ROSE. (*to* FRED.) Here again are that old man and his daughter; they frighten me.
FRED. Take my arm.
ROSE. Oh! willingly, because I am afraid.
FRED. She is adorable. (*Aside.*)
ROSE. (*To* FRED.) Who are they? they are unlike the others.
FRED. He is a mendicant monk, or penitent, who comes to the festival in hopes of finding here some special profits.
ROSE. And the young girl?—
FRED. She will sing ballads, or dramatic scenes, in which the Hindoos take delight.
MRS. B. Ah! there is Miss Ellen! do not let us get separated again, I implore you. (ELLEN *enters leaning on* GERALD'S *arm.*)
FRED. Ah! Miss Ellen, it is easy to see that you are proud to take the arm of a hero.
ELLEN. Do not jest. I have been very anxious, and reproached myself for leaving Gerald in the Brahmin's garden.
MRS. B. Was there any danger? GER. None at all.
ROSE. But he has not brought back the designs which were wanted.
FRED. Bah! Truly? ELLEN. He was right.
MRS. B. Did you go back?
GER. The Brahmin's daughter was there gathering flowers.
FRED. Did you see her?
GER. I perceived her. FRED. Ah! ha!
ELLEN. I should have been truly sorry if my curiosity had caused the least trouble to that young girl. You see she interests me now, the little goddess.
FRED. (*Aside.*) She does not notice that he is quite dreamy, our young friend Gerald. His are state graces.
MRS. B. Young ladies, do not leave me again,
FRED. (*Softly to* GERALD.) Do you know that we are ordered out at three o'clock.
GER. Is that so?
FRED. The regiment will be off to-night to fight the rebels.
GER. You must conceal that absolutely from the ladies.
FRED. Just so. (*To* MRS B.) I advise you, now, Mrs. B., to return with the young ladies to the Governor's palace. There will be no more to see but the ceremony of the pagoda and the the procession of the goddess Dourga; we will call and take you up.
ELLEN. Will you not return with us, Gerald?
GER. Certainly. [min's daughter.]
ELLEN. You have not told me if she was really beautiful, the Brah-
GER. She is peculiar. (*Goes out with* ELLEN.)
MRS. B. For myself, I am not sorry to go back. Meanwhile there is nothing more of which they can rob me. (*Goes out.*)
ROSE. (*To* FRED. *stopping as they were about to follow.*) Haven't you a review to-day?
FRED. A simple order out.
ROSE. In warlike array?
FRED. Why no! not at all; why in warlike array?
ROSE. You did not mention that your regiment would depart to-night.
FRED. The regiment?
ROSE. Oh! I know they make a secret of it.
FRED. Whence came your news? [trusted me.
ROSE. From my uncle, the governor's, by chance; they never mis-
FRED. Truth is, we must make light march at dawn.
ROSE. In a revolted province. I did not wish to speak with Ellen about it, because she would tremble at the thought of seeing her lover depart. She has not my courage, and besides, I—have no lover.
FRED. (*Aside.*) She is ravishing.
ROSE Ellen is already far away. (*Stopping.*) You will not go without saying good bye.
FRED. Certainly not!
ROSE. There again (*Pointing out* NILAKANTHA *and* LAKME) are the old man and the young girl—they frighten me!
FRED. Take my arm, please.
ROSE. Oh! willingly, for I am afraid.
FRED. (*Aside.*) She is adorable! (*They go out.*)

No. 9. I, A BEGGAR.

SCENE. V. LAKME, NILAKANTHA; *then the crowd.*

Andante.



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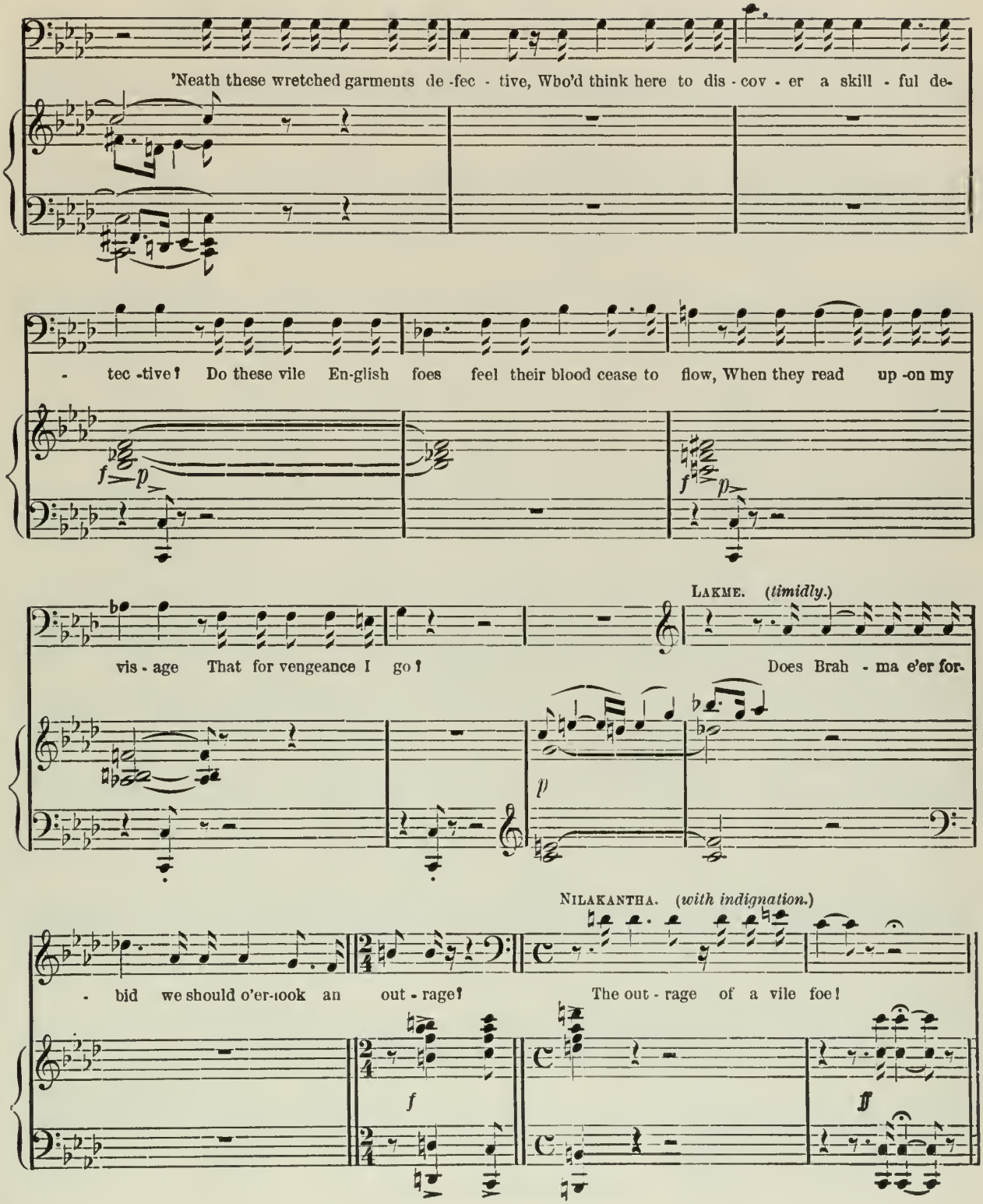
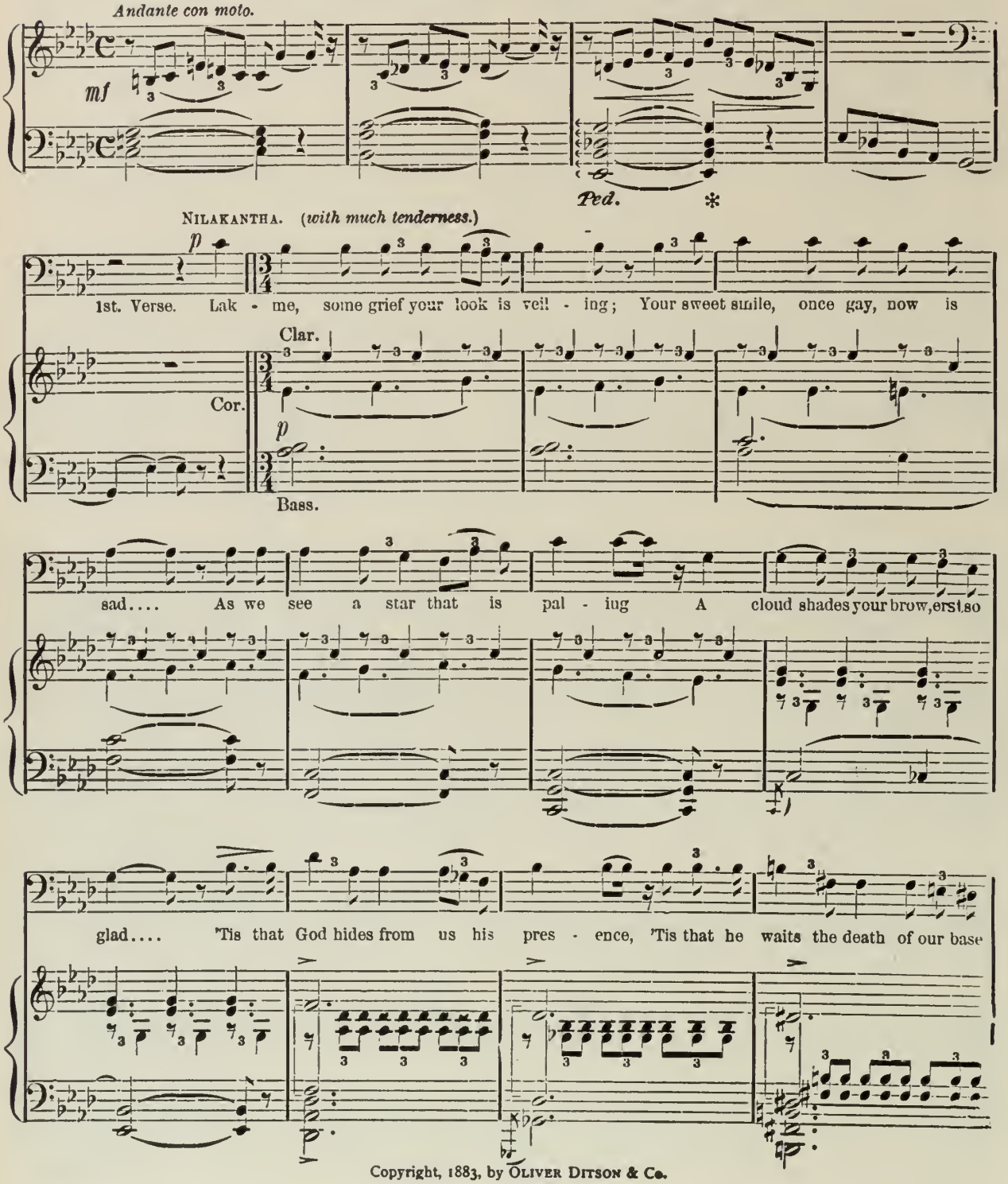

'Neath these wretched garments de - fec - tive, Who'd think here to dis - cov - er a skill - ful de-
- tec - tive? Do these vile En-glish foes feel their blood cease to flow, When they read up - on my
f p
f p
vis - age That for vengeance I go?
LAKME. (timidly.)
Does Brah - ma e'er for-
p
- bid we should o'er-look an out - rage?
NILAKANTHA. (with indignation.)
The out - rage of a vile foe!
f
ff

SOME GRIEF YOUR LOOK IS VEILING.



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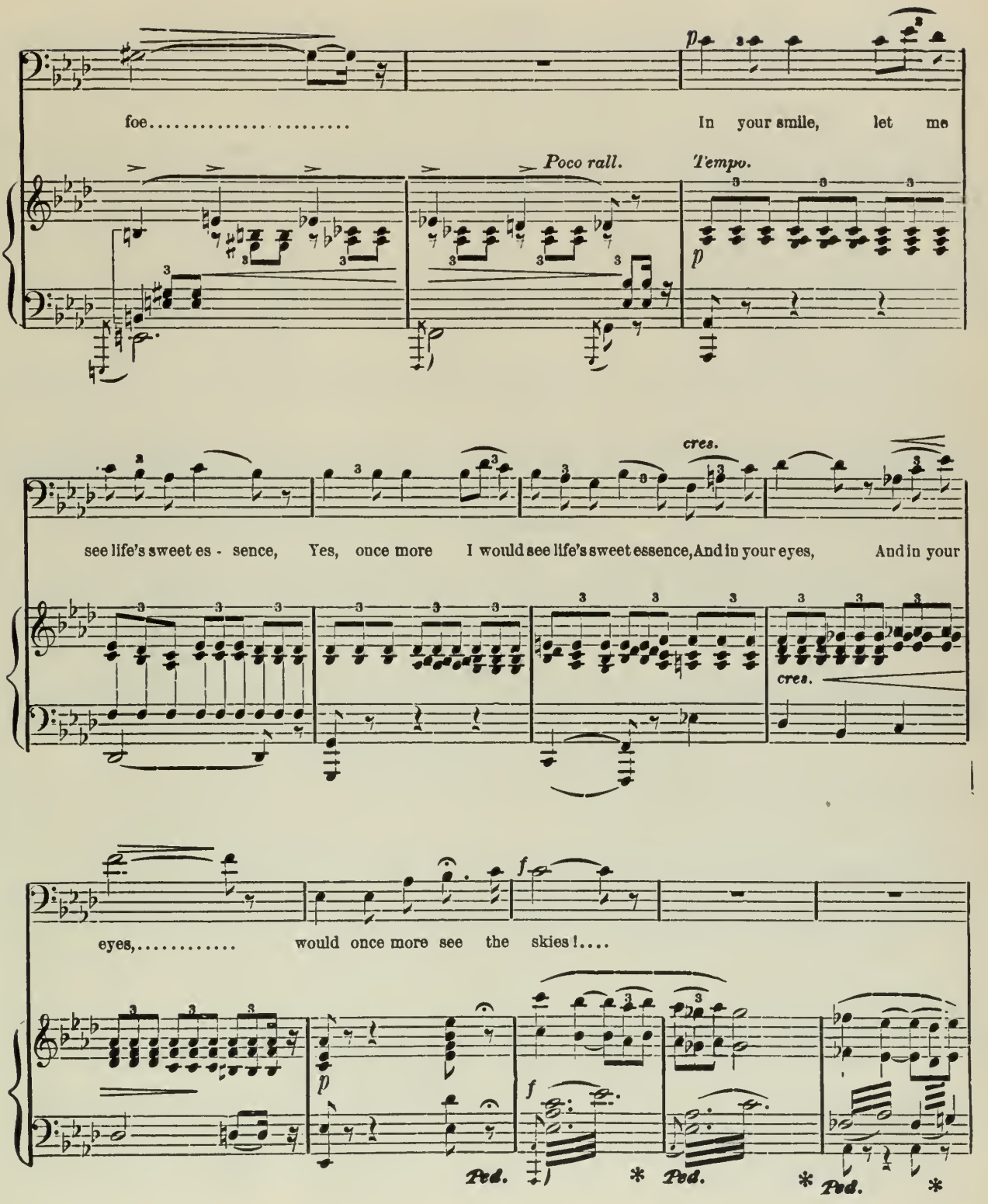
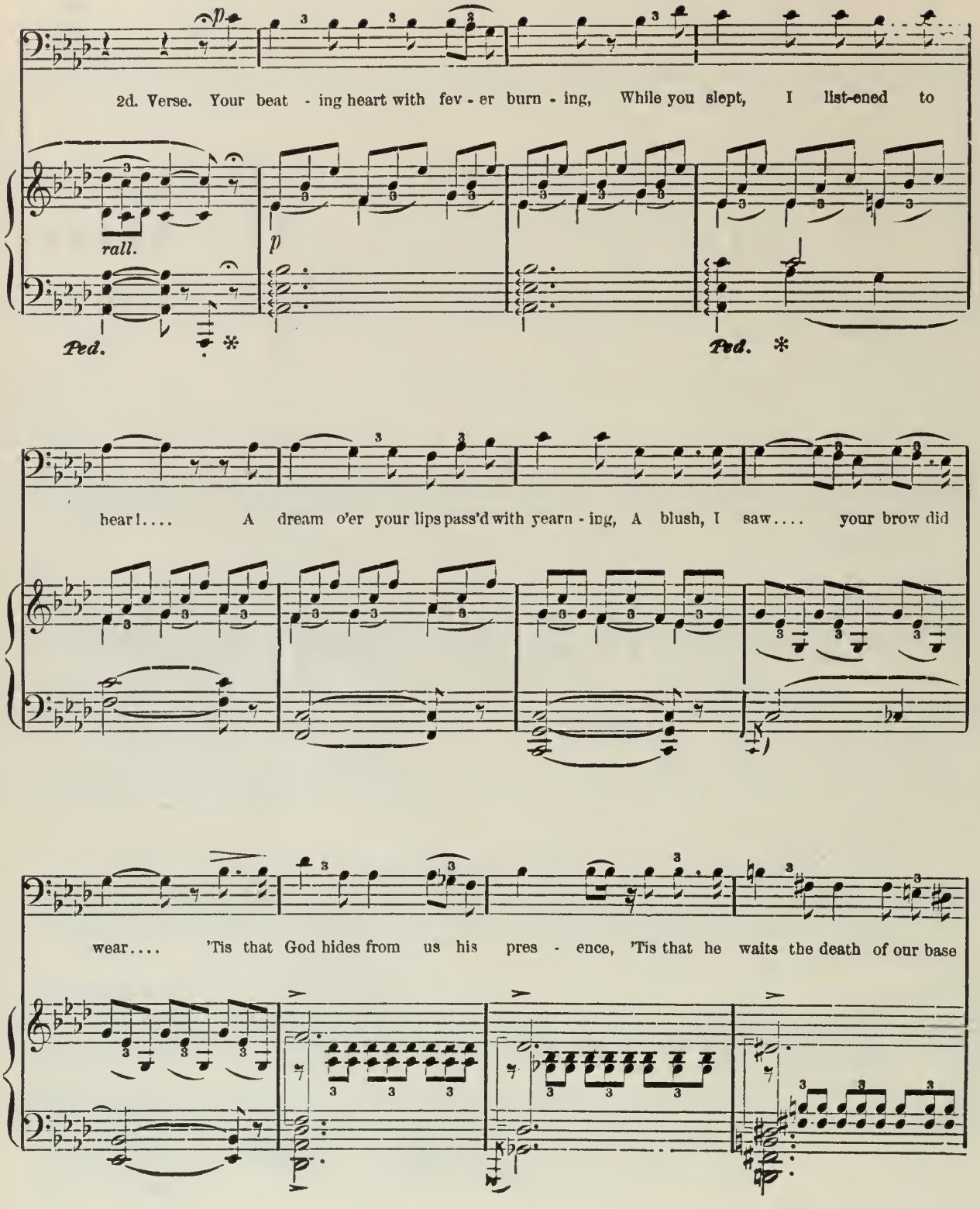
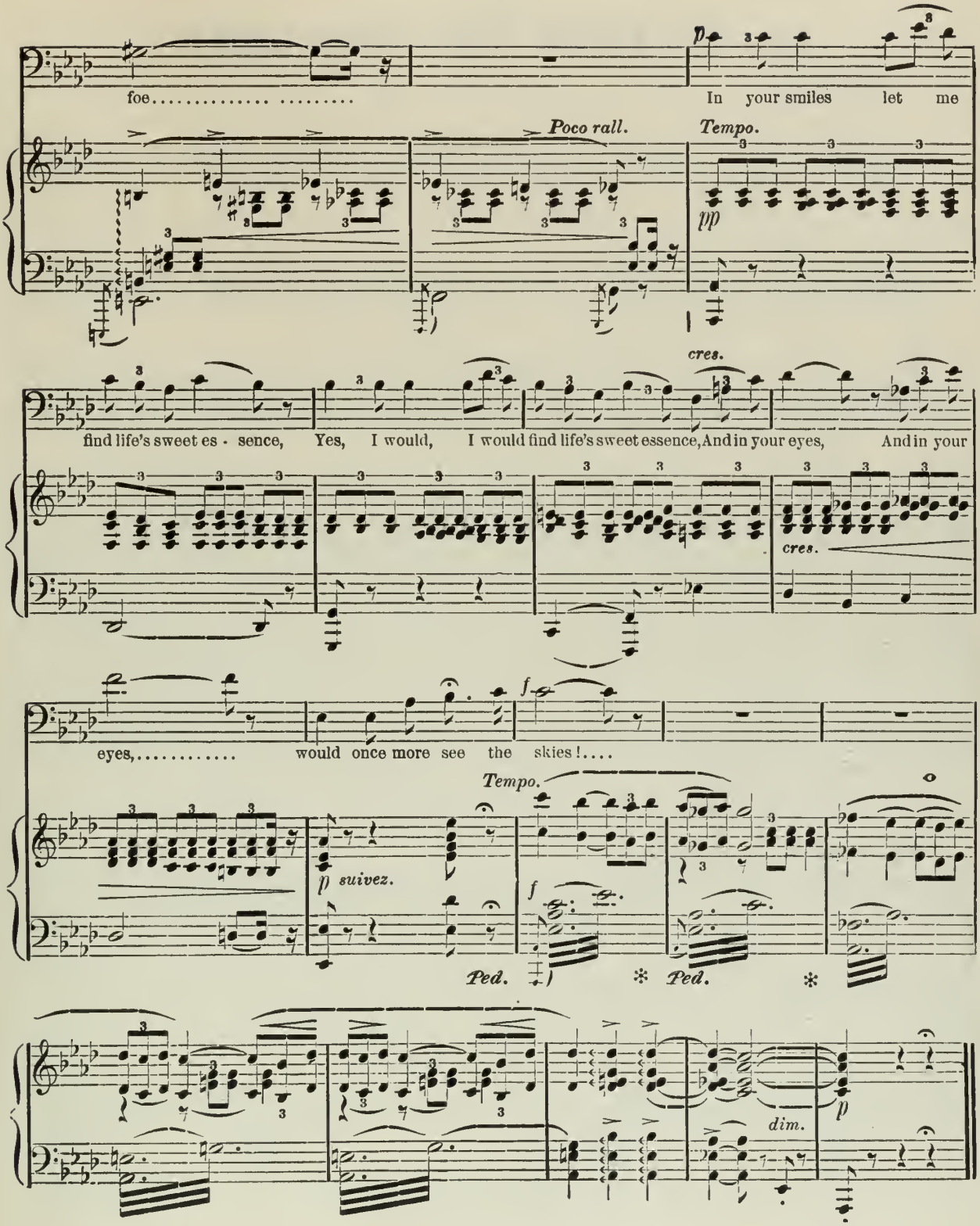
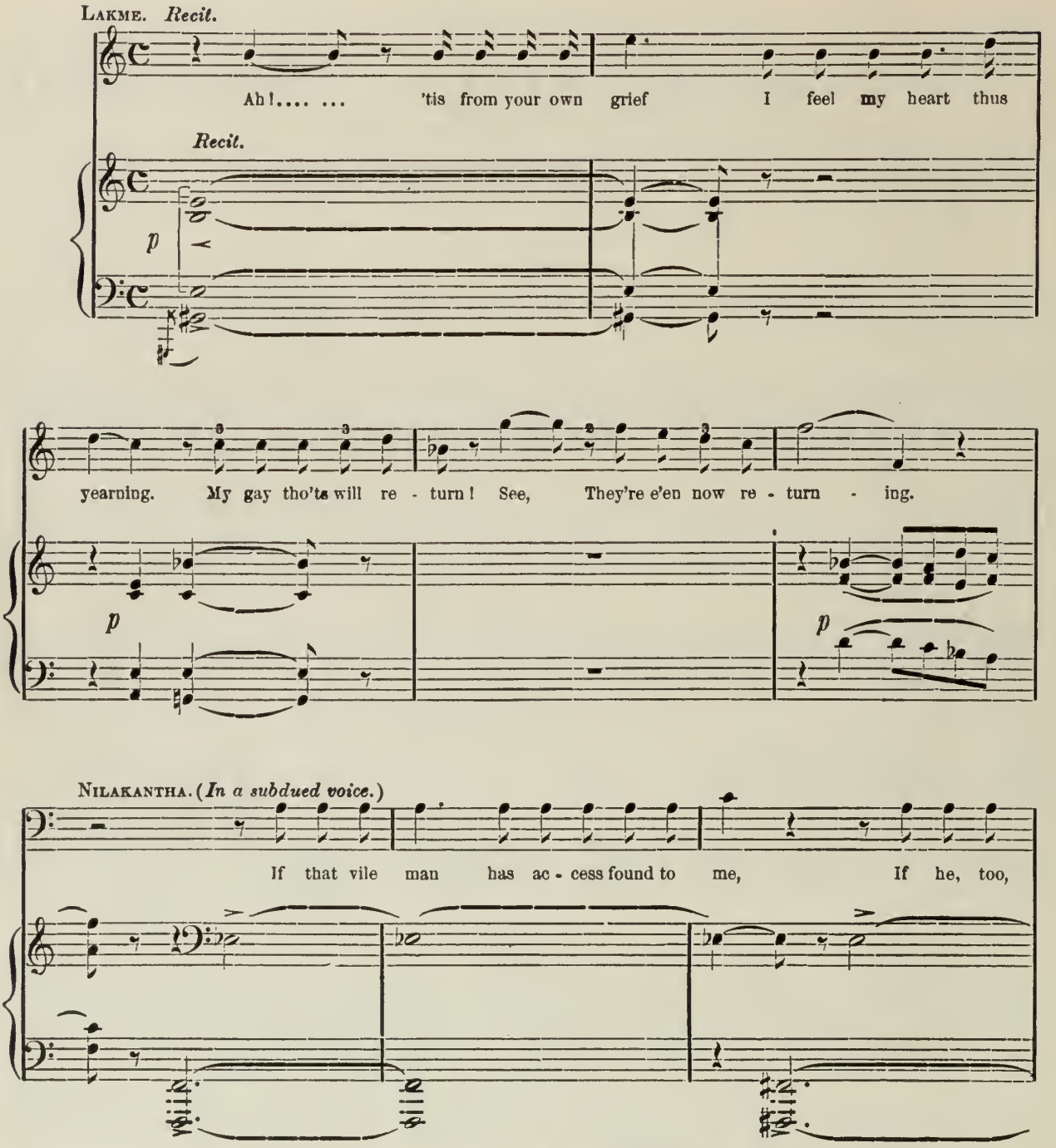

foe.....
In your smile, let me
Poco rall.
Tempo.
p
see life's sweet es - sence, Yes, once more I would see life's sweet essence, And in your eyes, And in your
cres.
cres.
eyes,..... would once more see the skies!....
f
p
f
Ped.
*
Ped.
*
Ped.
*


2d. Verse. Your beat - ing heart with fev - er burn - ing, While you slept, I list-ened to
rall.
p
Ped.
Ped.
hear!.... A dream o'er your lips pass'd with yearn - ing, A blush, I saw.... your brow did
wear.... 'Tis that God hides from us his pres - ence, 'Tis that he waits the death of our base


foe.....
In your smiles let me
Poco rall.
Tempo.
pp
cres.
find life's sweet es - sence, Yes, I would, I would find life's sweet essence, And in your eyes, And in your
cres.
eyes,.....
would once more see the skies!....
f
Tempo.
p suivez.
f
Ped.
Ped.
dim.
p

AH, 'TIS FROM YOUR OWN GRIEF.

RECITATIVE.



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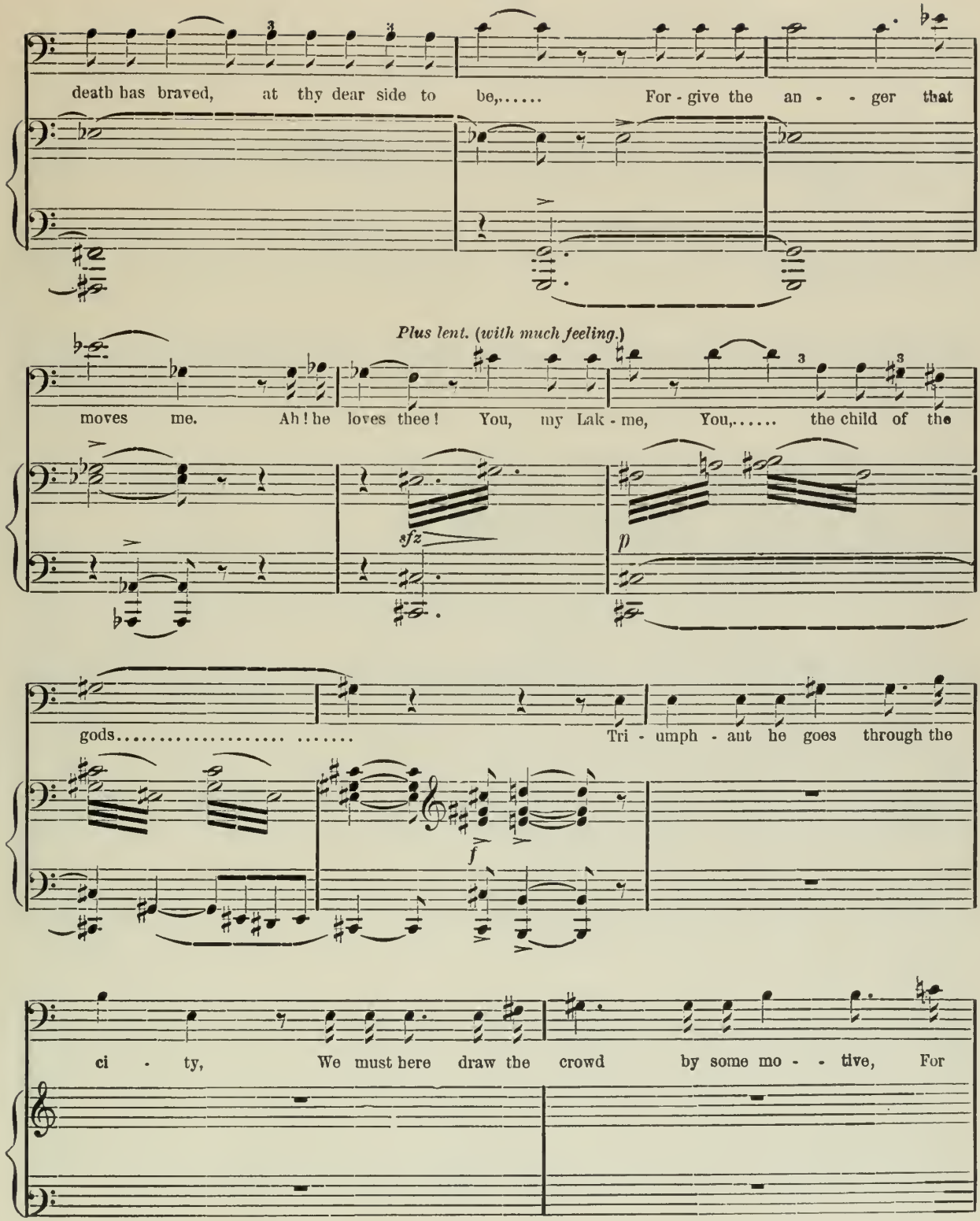
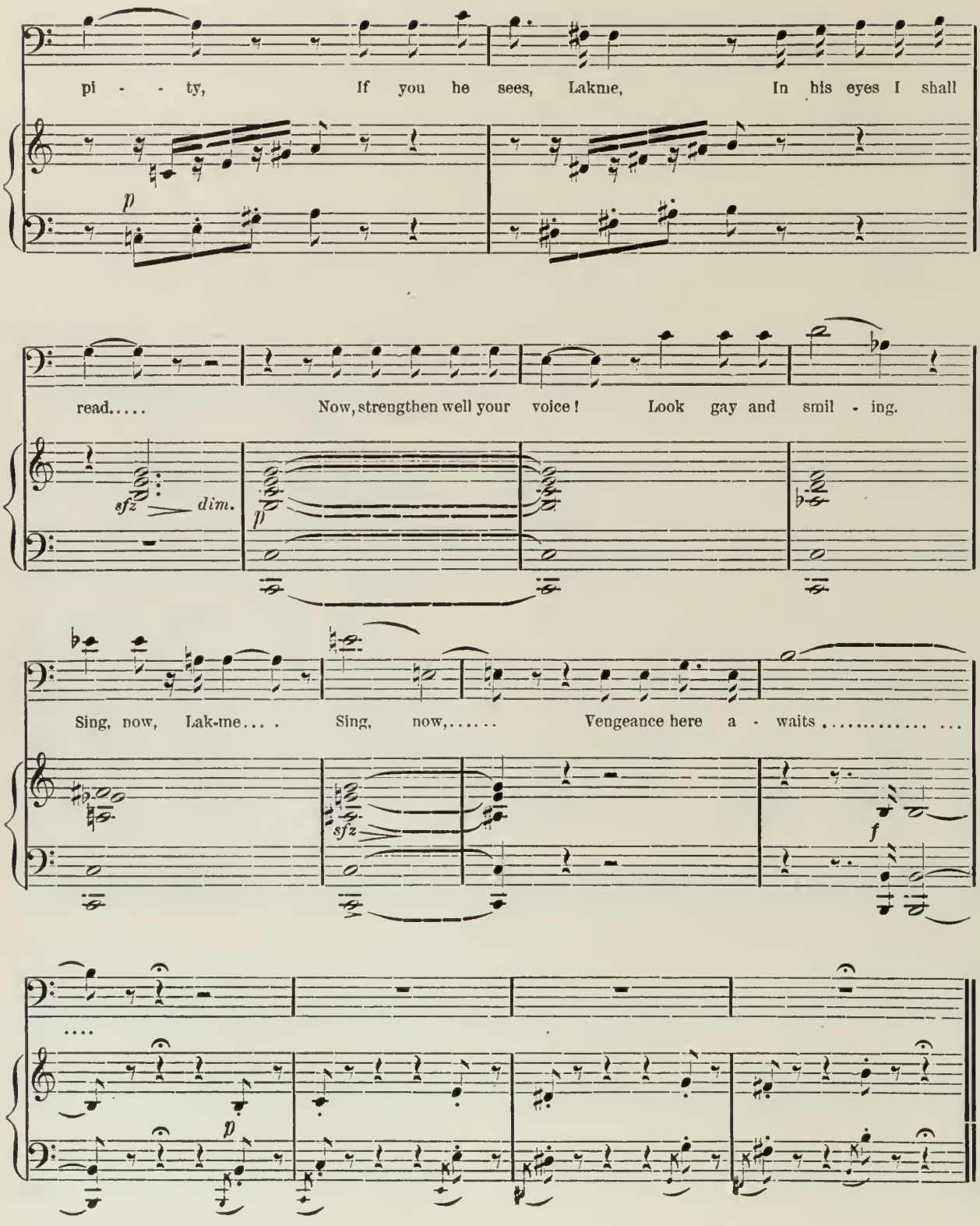
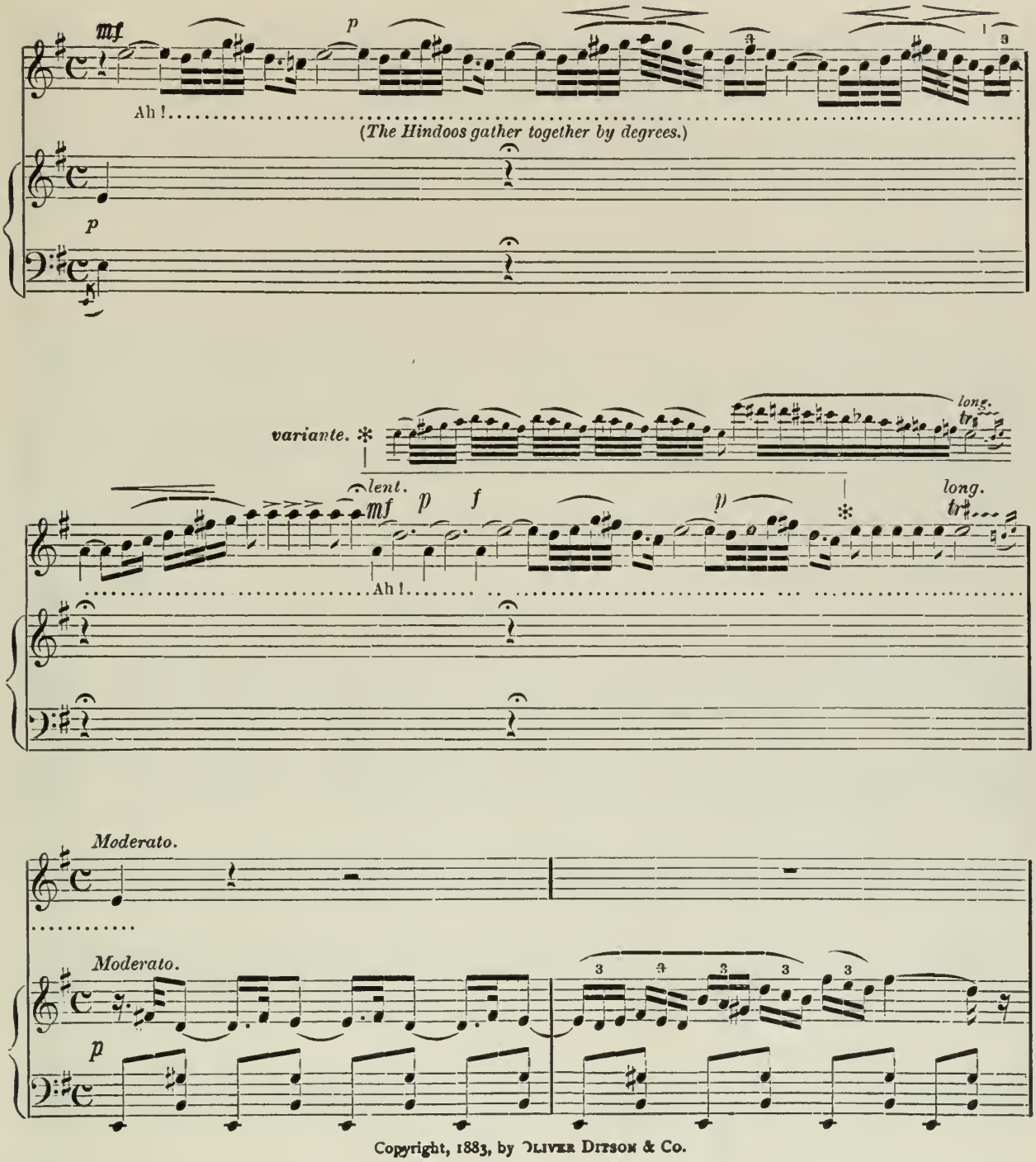

death has braved, at thy dear side to be,..... For - give the an - - ger that
Plus lent. (with much feeling.)
moves me. Ah! he loves thee! You, my Lak - me, You,..... the child of the
sfz
p
gods..... Tri - umph - ant he goes through the
f
ci - ty, We must here draw the crowd by some mo - - tive, For


pi - - ty, If you he sees, Lakme, In his eyes I shall
p
read..... Now, strengthen well your voice! Look gay and smil - ing.
sfz dim.
p
Sing, now, Lak-me... Sing, now,..... Vengeance here a - waits .....
sfz
f
....
p

THROUGH THE GOD'S INSPIRATION.

No. 10. Scene and Legend of the Pariah's Daughter.



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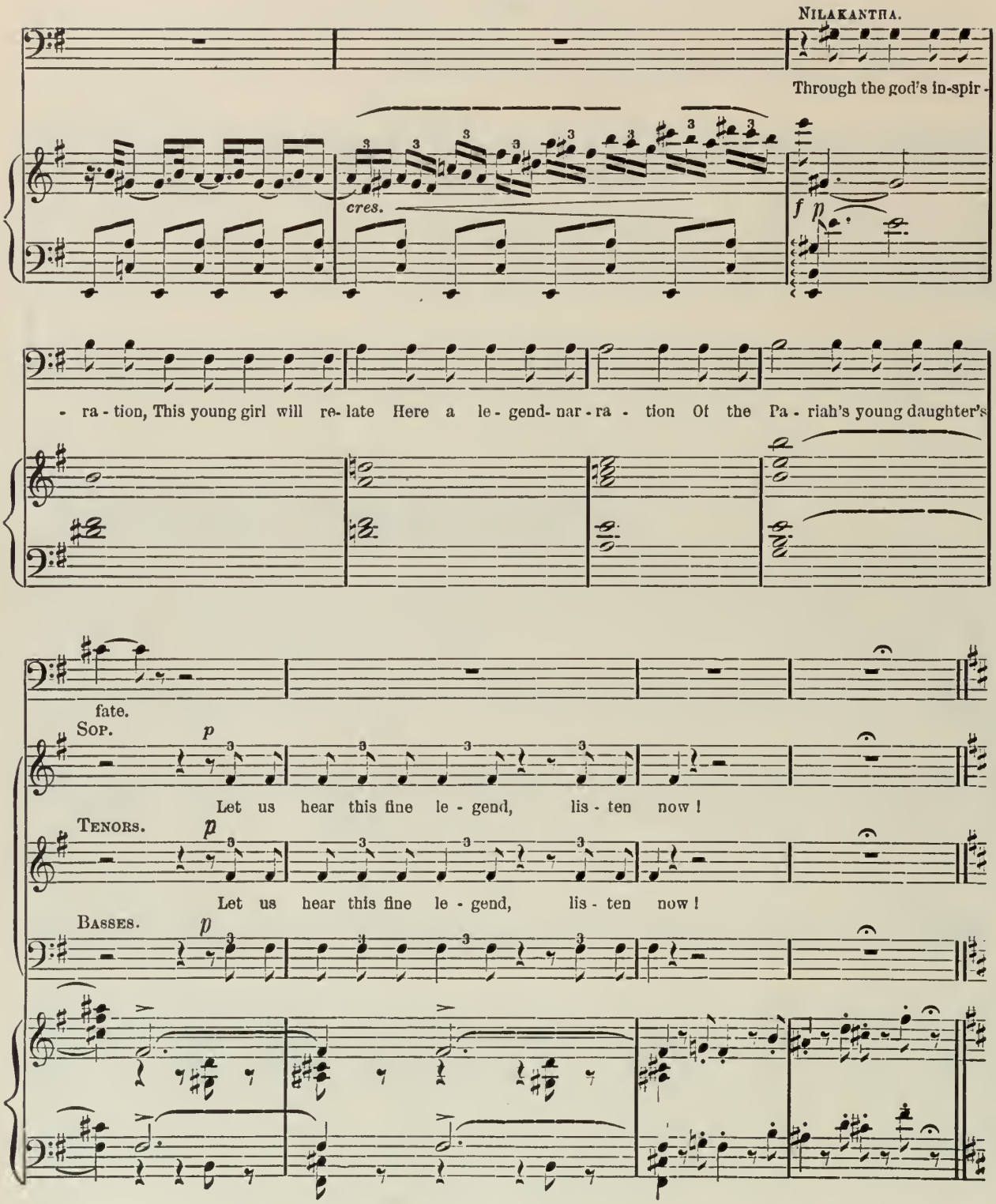
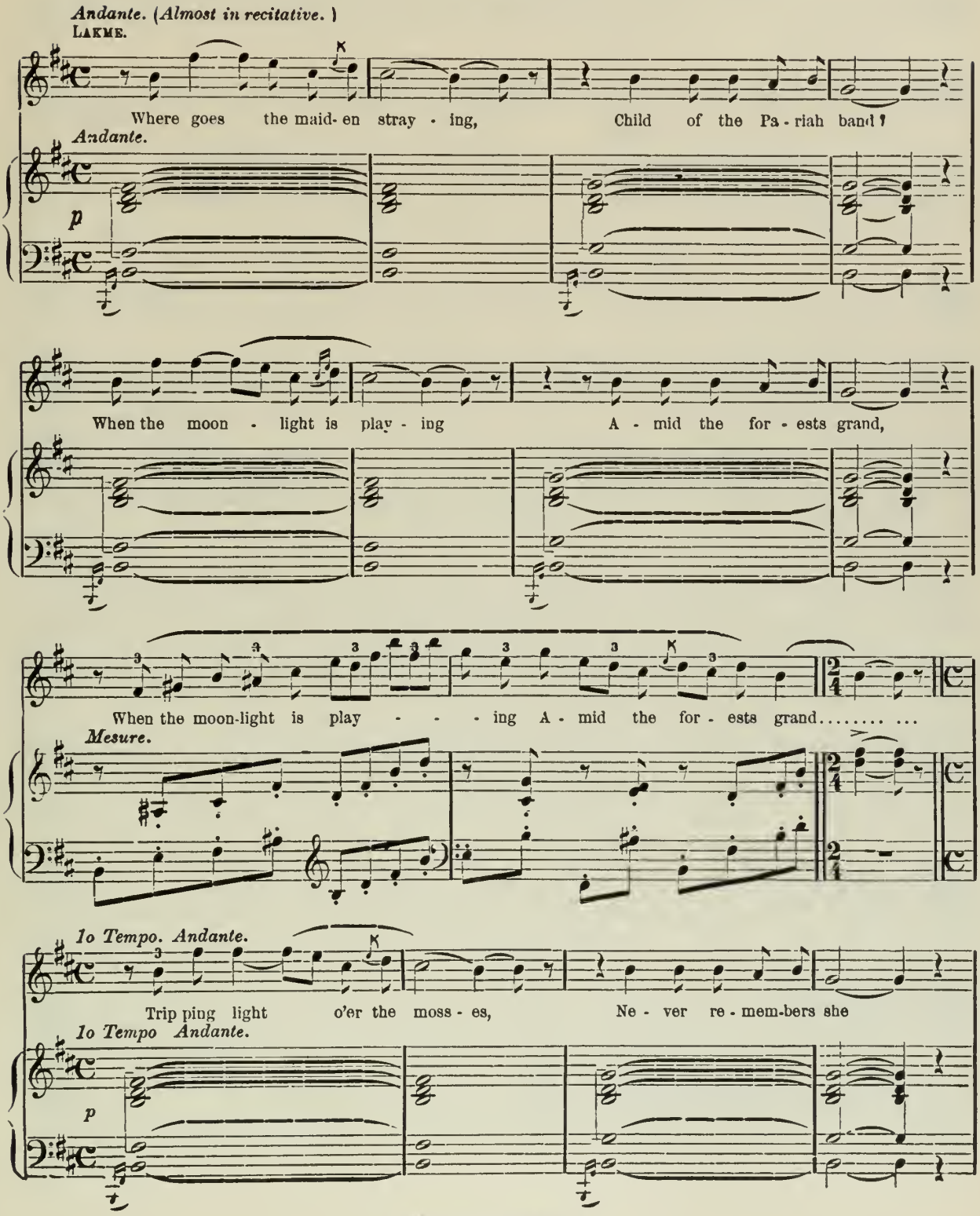

NILAKANTHA.
Through the god's in-spir -
cres.
f p
- ra - tion, This young girl will re- late Here a le - gend- nar - ra - tion Of the Pa - riah's young daughter's
fate.
SOP.
p
Let us hear this fine le - gend, lis - ten now!
TENORS.
p
Let us hear this fine le - gend, lis - ten now!
BASSES.
p

WHERE GOES THE MAIDEN STRAYING?



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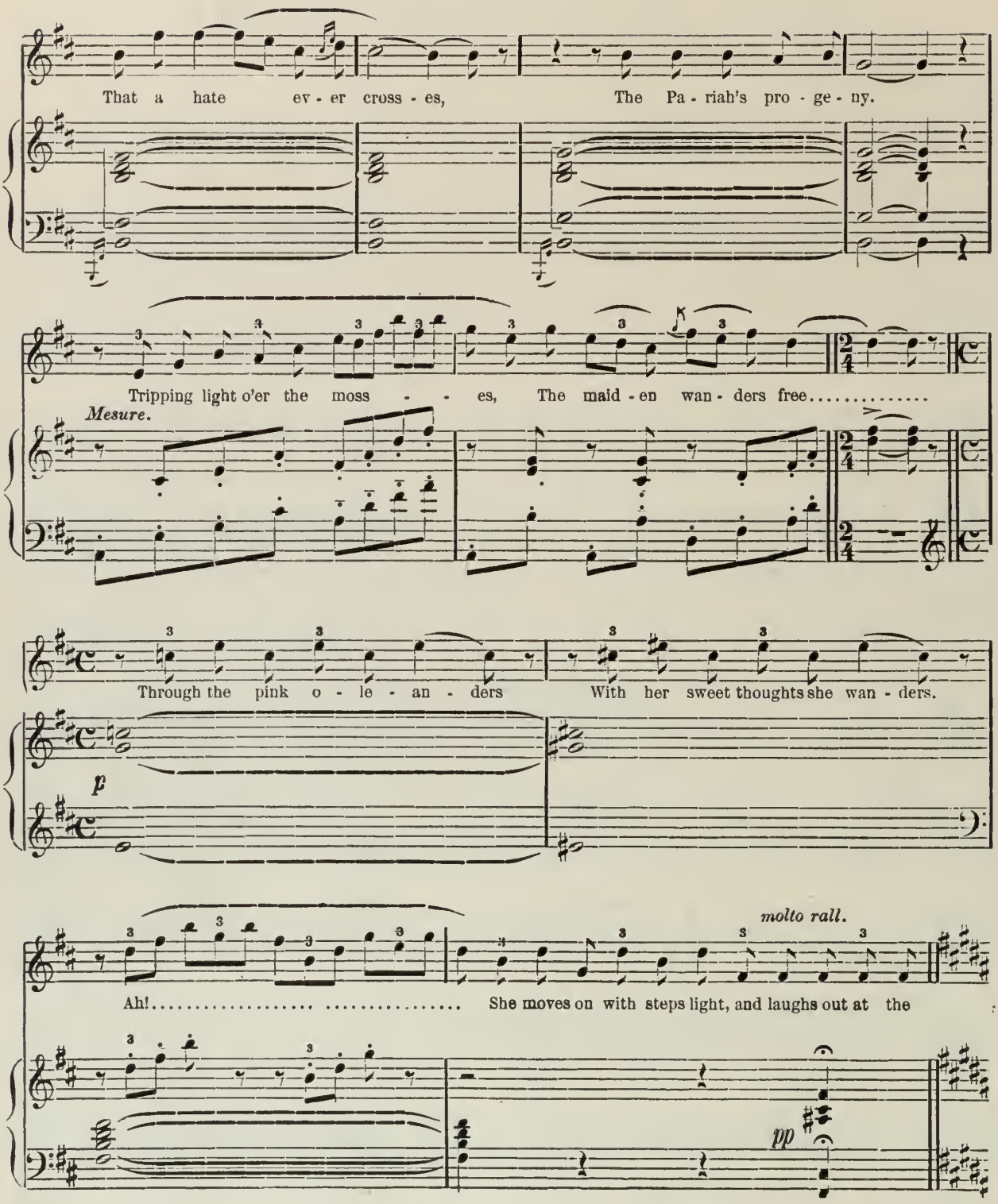
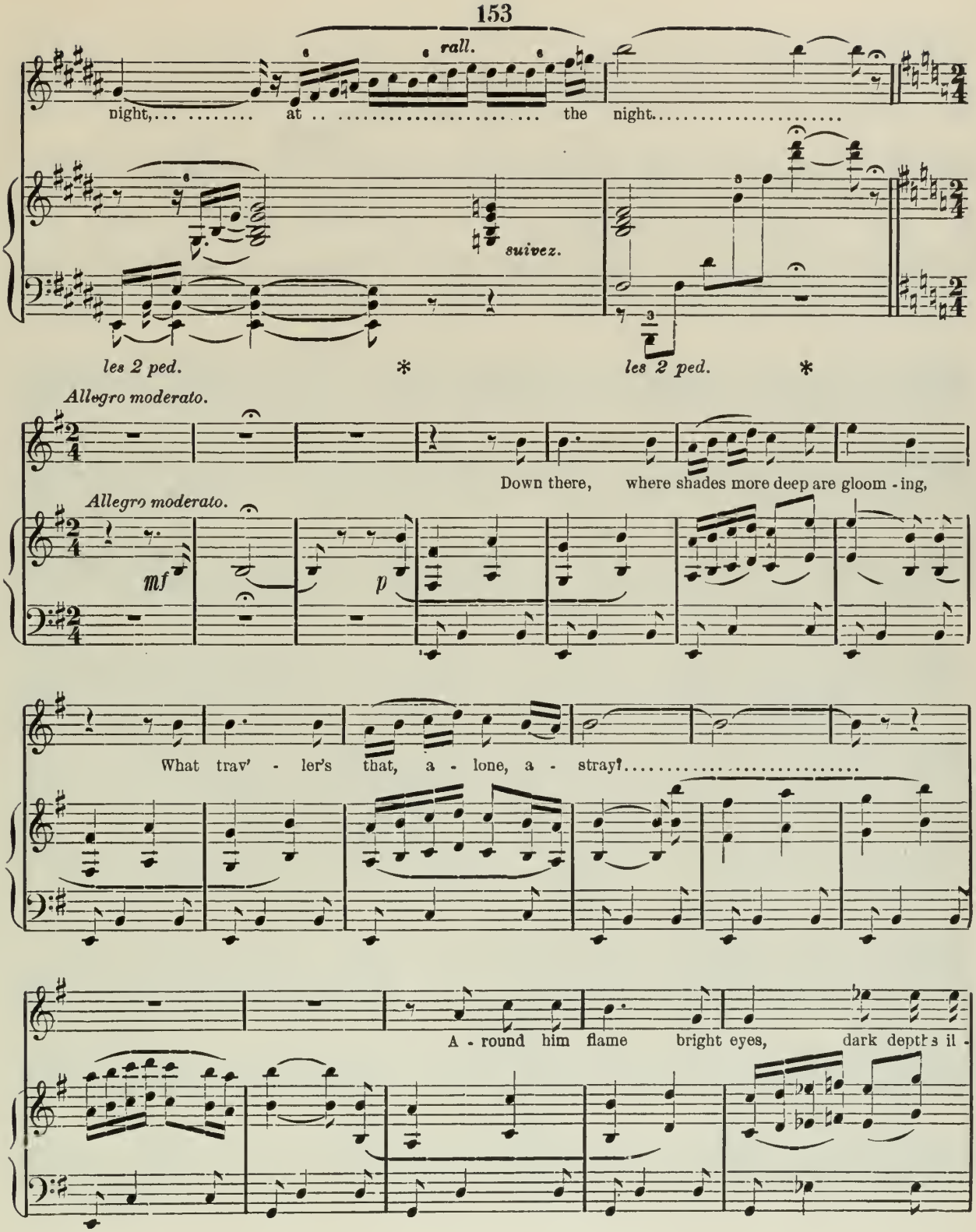
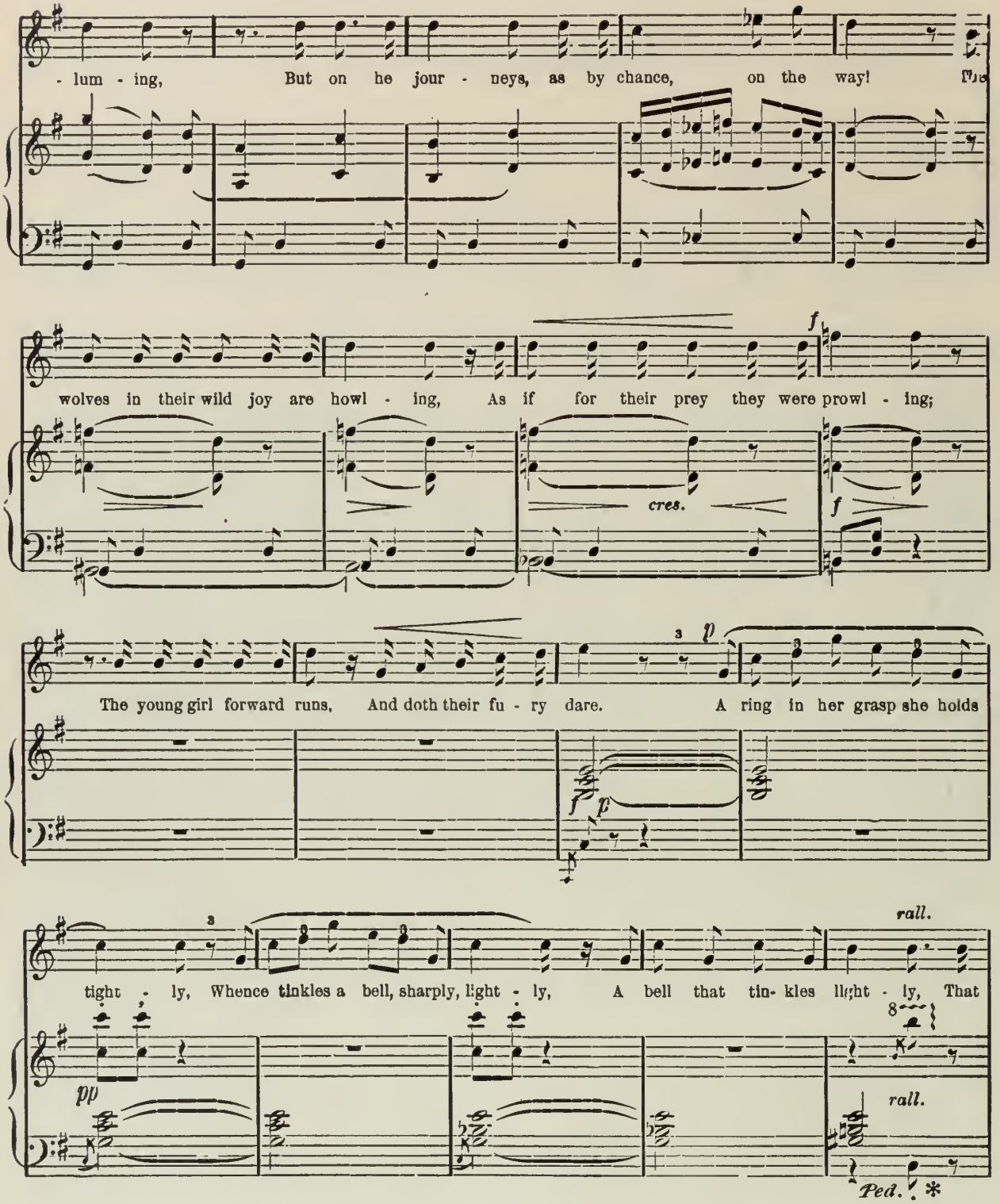
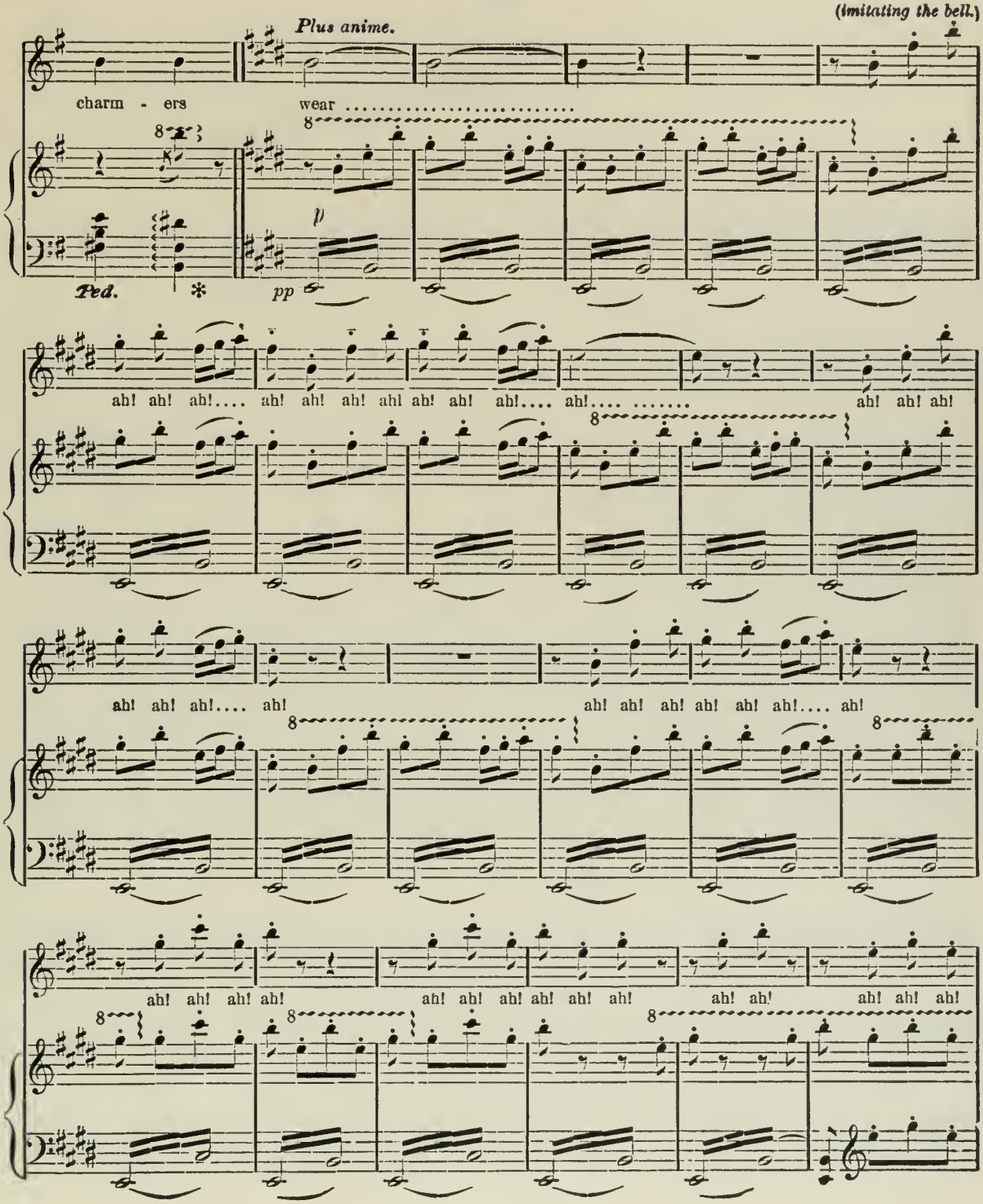
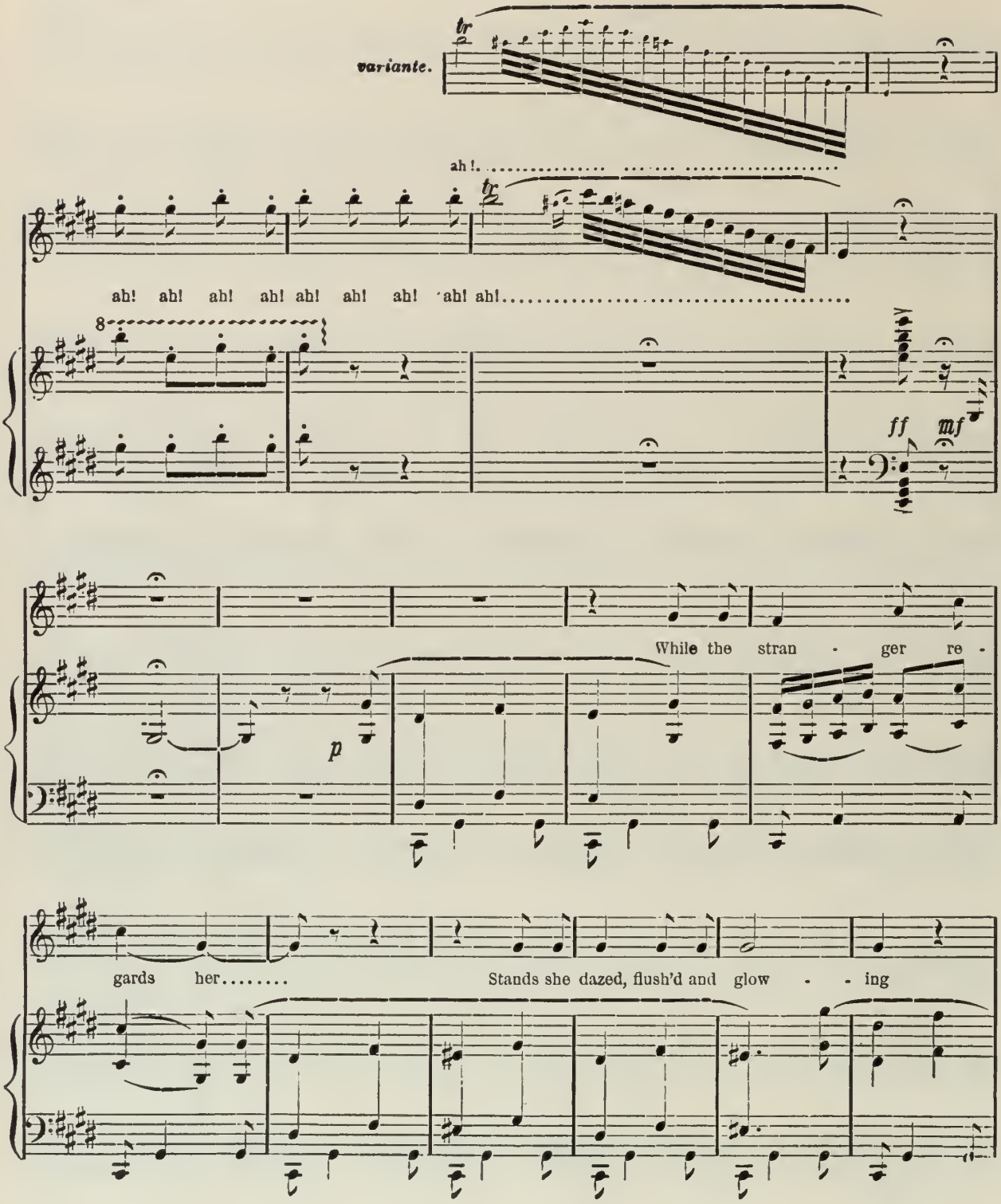
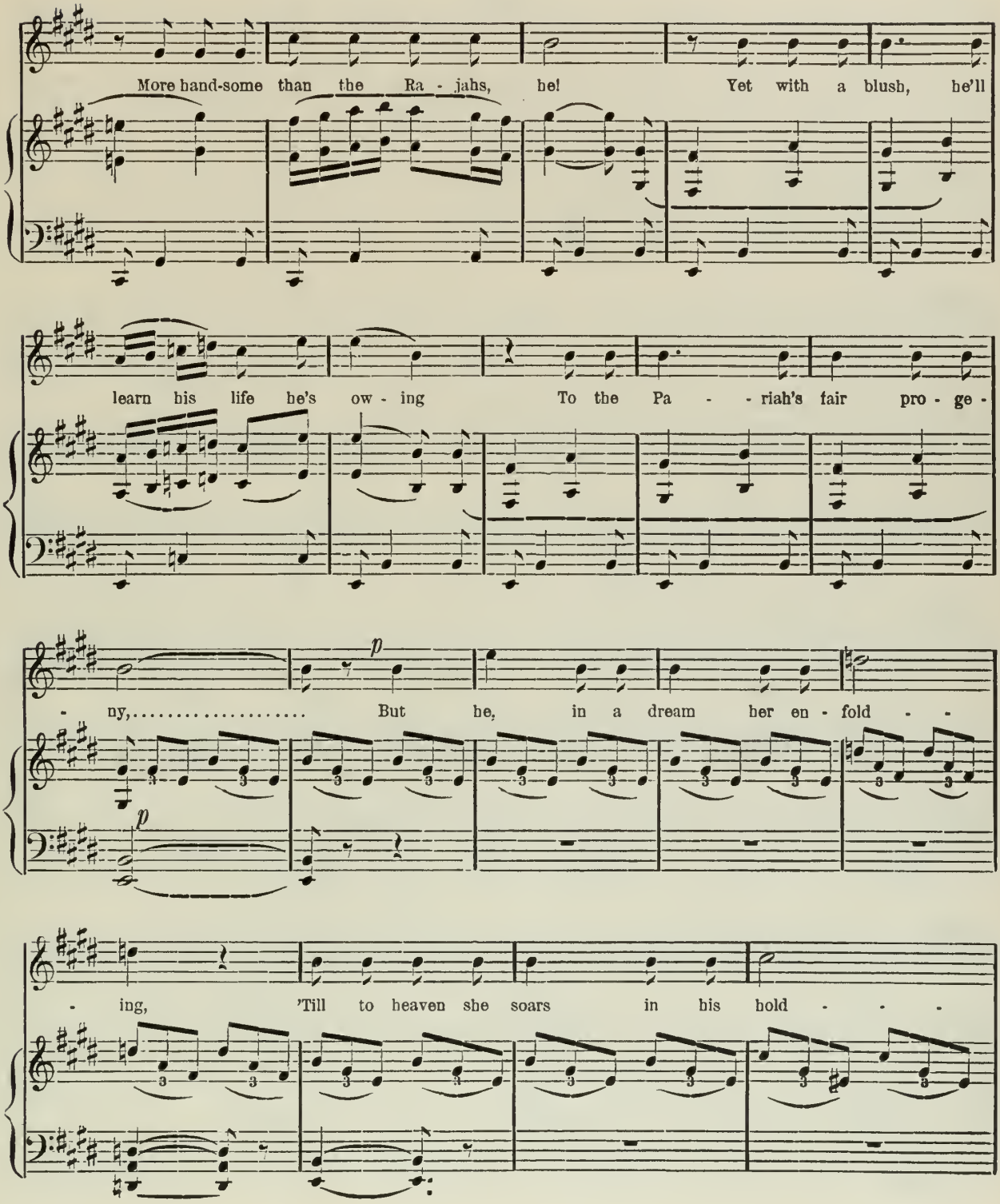

That a hate ev - er cross - es, The Pa - riah's pro - ge - ny.
Tripping light o'er the moss - - es, The maid - en wan - ders free.....
Mesure.
Through the pink o - le - an - ders With her sweet thoughts she wan - ders.
p
molto rall.
Ah!..... ..... She moves on with steps light, and laughs out at the
pp

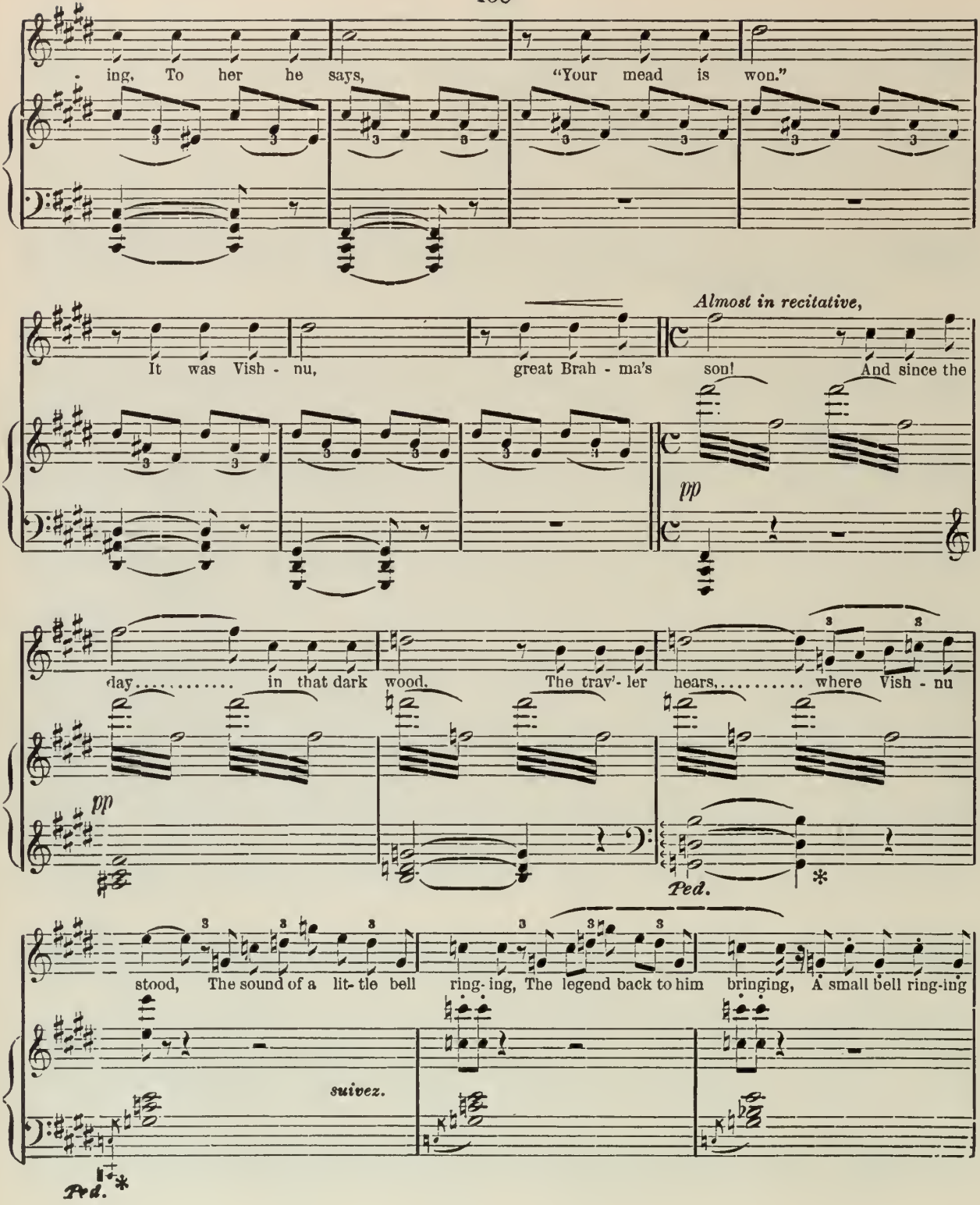

rall.
night,... ..... at .. .. the night.....
suivez.
les 2 ped.
les 2 ped.
Allegro moderato.
Down there, where shades more deep are gloom - ing,
Allegro moderato.
mf
p
What trav' - ler's that, a - lone, a - stray?.....
A - round him flame bright eyes, dark depths il -

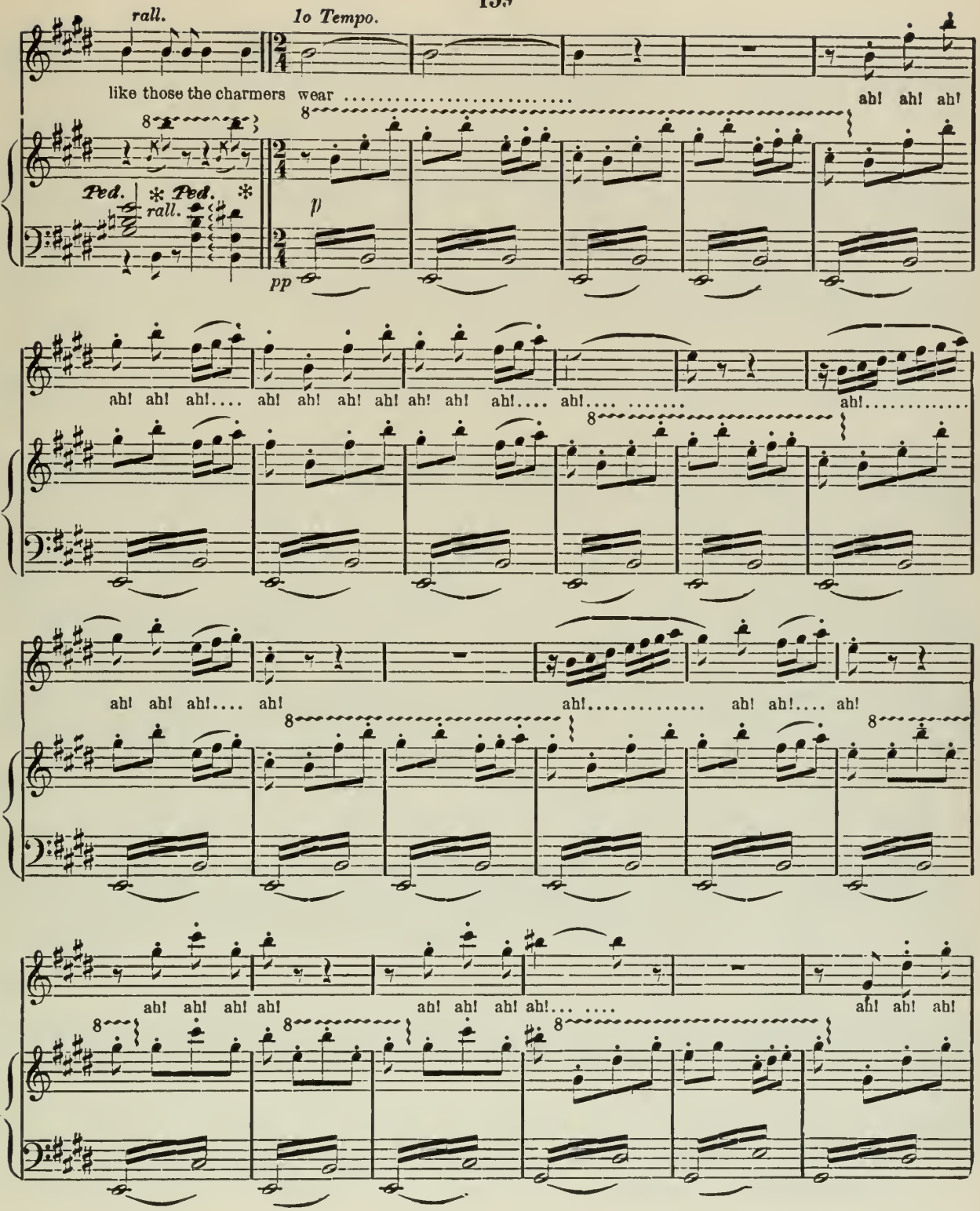

- lum - ing, But on he jour - neys, as by chance, on the way! The
wolves in their wild joy are howl - ing, As if for their prey they were prowl - ing;
cres.
The young girl forward runs, And doth their fu - ry dare. A ring in her grasp she holds
tight - ly, Whence tinkles a bell, sharply, light - ly, A bell that tin- kles light - ly, That
rall.
rall.
Ped. *

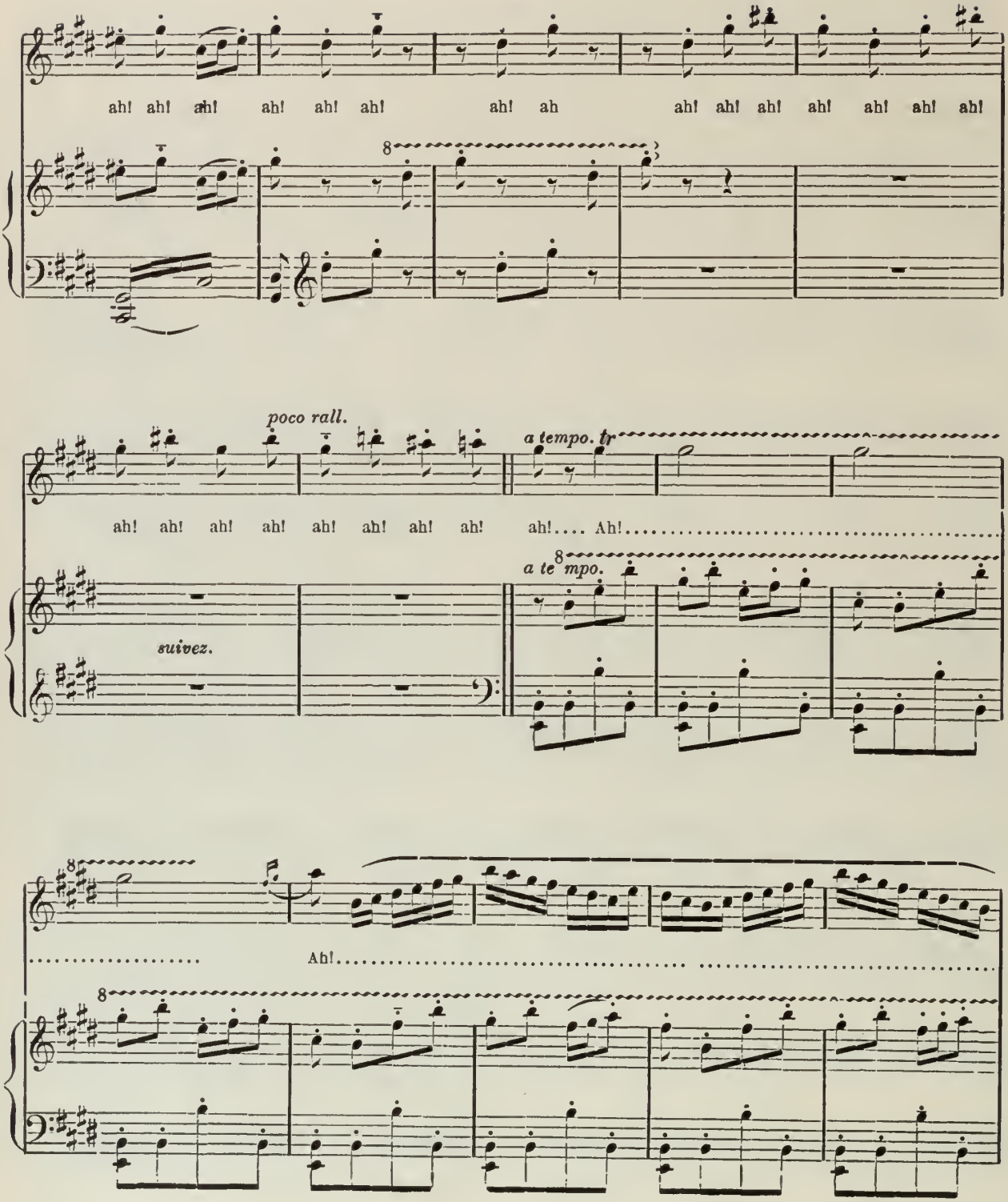

(imitating the bell.)
Plus anime.
charm - ers
wear .....
Ped.
pp
ah! ah! ah!.... ah! ah! ah! ah! ah! ah! ah!.... ah!.... ..... ah! ah! ah!
ah! ah! ah!.... ah! ah! ah! ah! ah! ah!.... ah!
ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

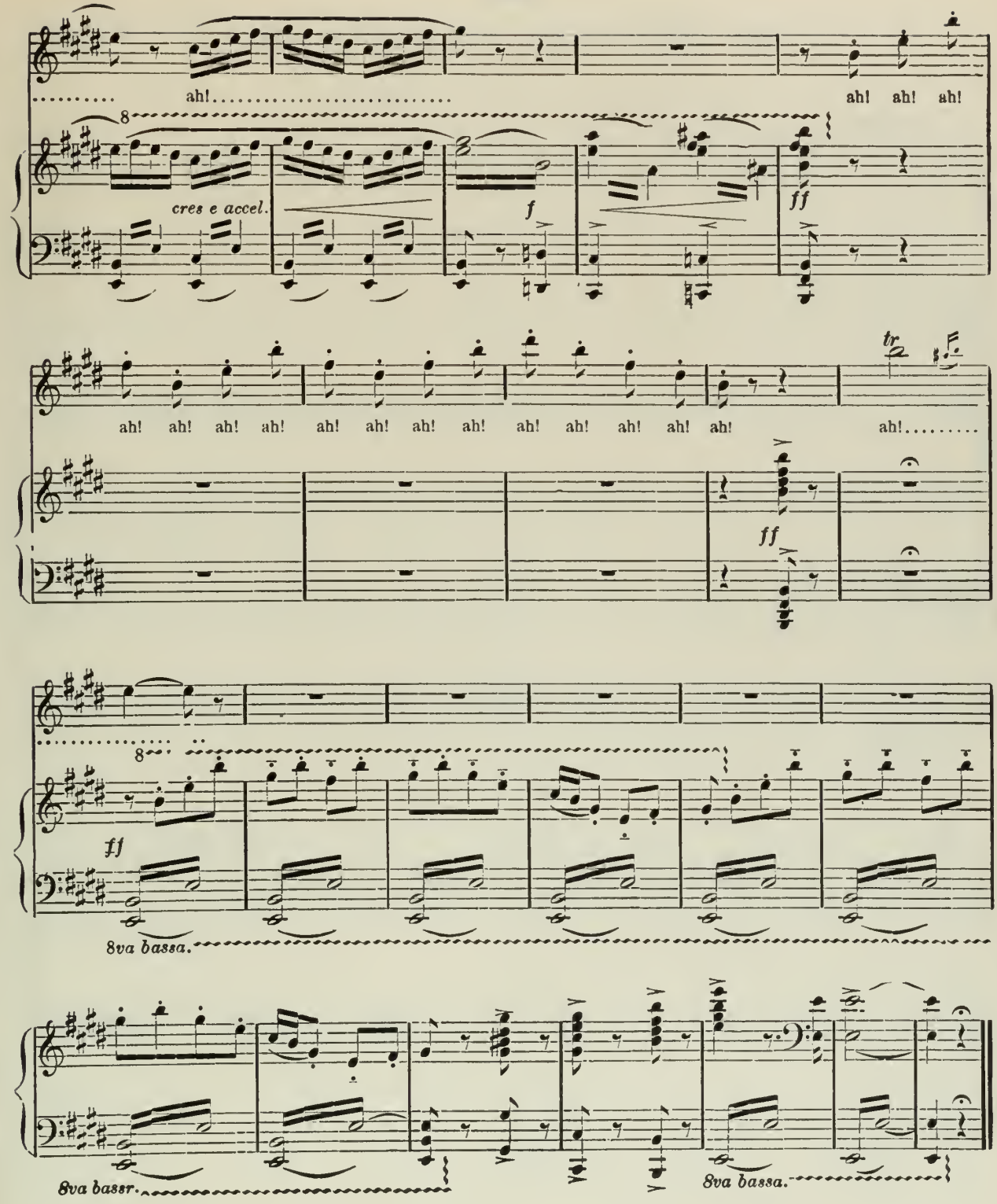

variante.
ah!
ah! ah! ah! ah! ah! ah! ah! ah! ah!
8
ff
mf
While the stran - ger re -
p
gards her.....
Stands she dazed, flush'd and glow - - ing


More hand-some than the Ra - jahs, he! Yet with a blush, he'll
learn his life he's ow - ing To the Pa - - riah's fair pro - ge -
- ny,..... But he, in a dream her en - fold - -
p
p
- ing, 'Till to heaven she soars in his hold - - -


ing, To her he says, "Your mead is won."
Almost in recitative,
It was Vish - nu, great Brah - ma's son! And since the
pp
day..... in that dark wood. The trav'- ler hears..... where Vish - nu
pp
Ped.
stood, The sound of a lit- tle bell ring- ing, The legend back to him bringing, A small bell ring-ing
suivez.
Ped.


rall.
1o Tempo.
like those the charmers wear .....
ah! ah! ah!
Ped. * Ped. *
rall.
pp
ah! ah! ah!.... ah! ah! ah! ah! ah! ah! ah!.... ah!.... ..... ah!.....
ah! ah! ah!.... ah! ah!..... ah! ah!.... ah!
ah! ah! ah! ah! ah! ah! ah! ah!... .... ah! ah! ah!


ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
8
poco rall.
a tempo. tr
ah! ah! ah! ah! ah! ah! ah! ah! ah!.... Ah!.....
8
a tempo.
suivez.
8
Ah!.....
8


ah!
ah! ah! ah!
cres e accel.
f
ff
ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
tr
ff
ff
8va bassa.
8va bassa.
8va bassa.

MY FURY DOTH O'ERWHELM ME!

SCENE VI.— *The same, then* GERALD, FREDERIC, OFFICERS.

Moderato

RECIT. NILAKANTHA. (*aside*).

My fu - - ry doth o'er - - whelm me! He has not yet

SOPRANOS.

TENORS.

BASSES.

Moderato.

f RECIT.

Mesure. (*to his daughter.*)

come!.... I should know him at once!.... Sing out! sing, re -

Mesure.

f *f* *p* *sf*

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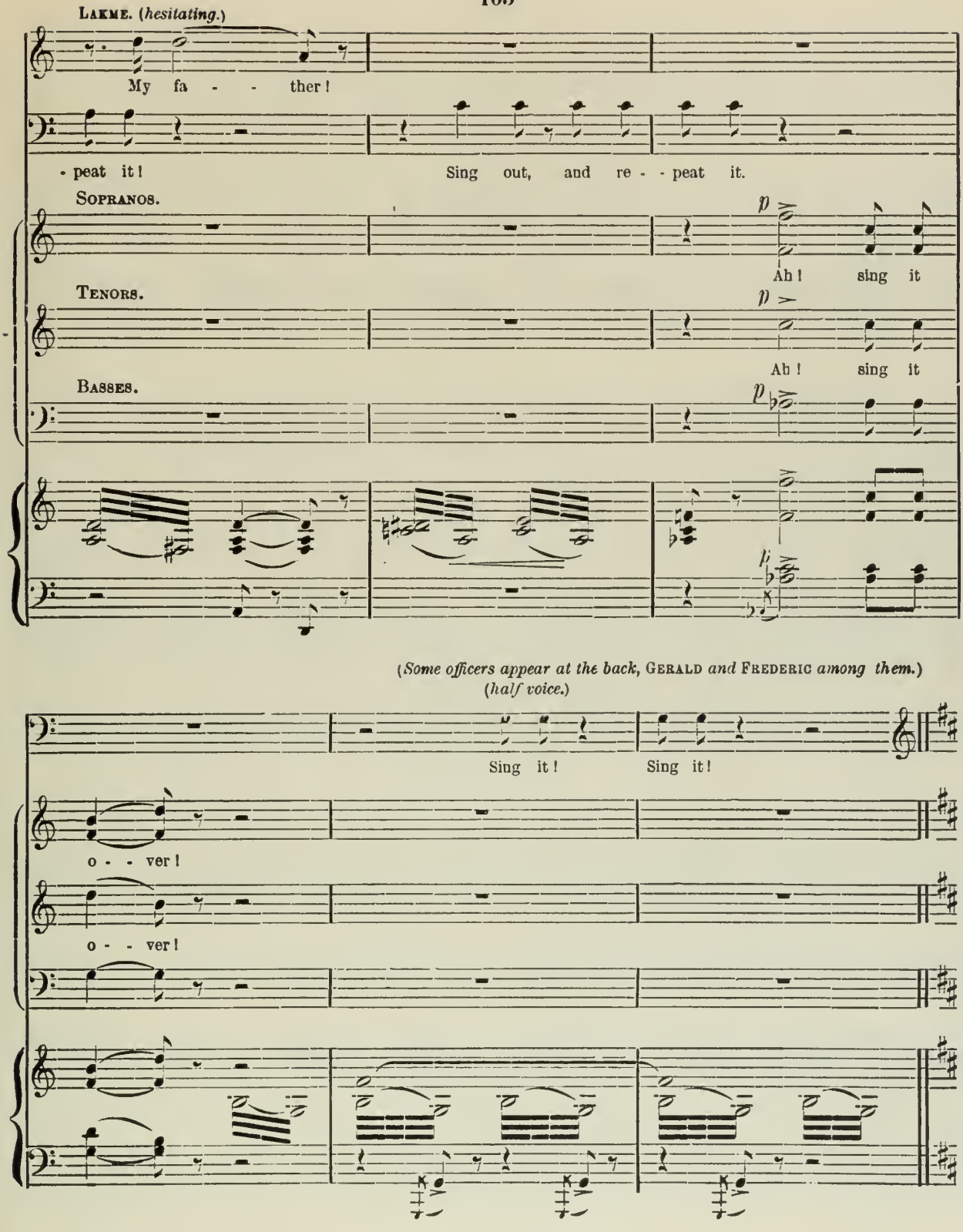
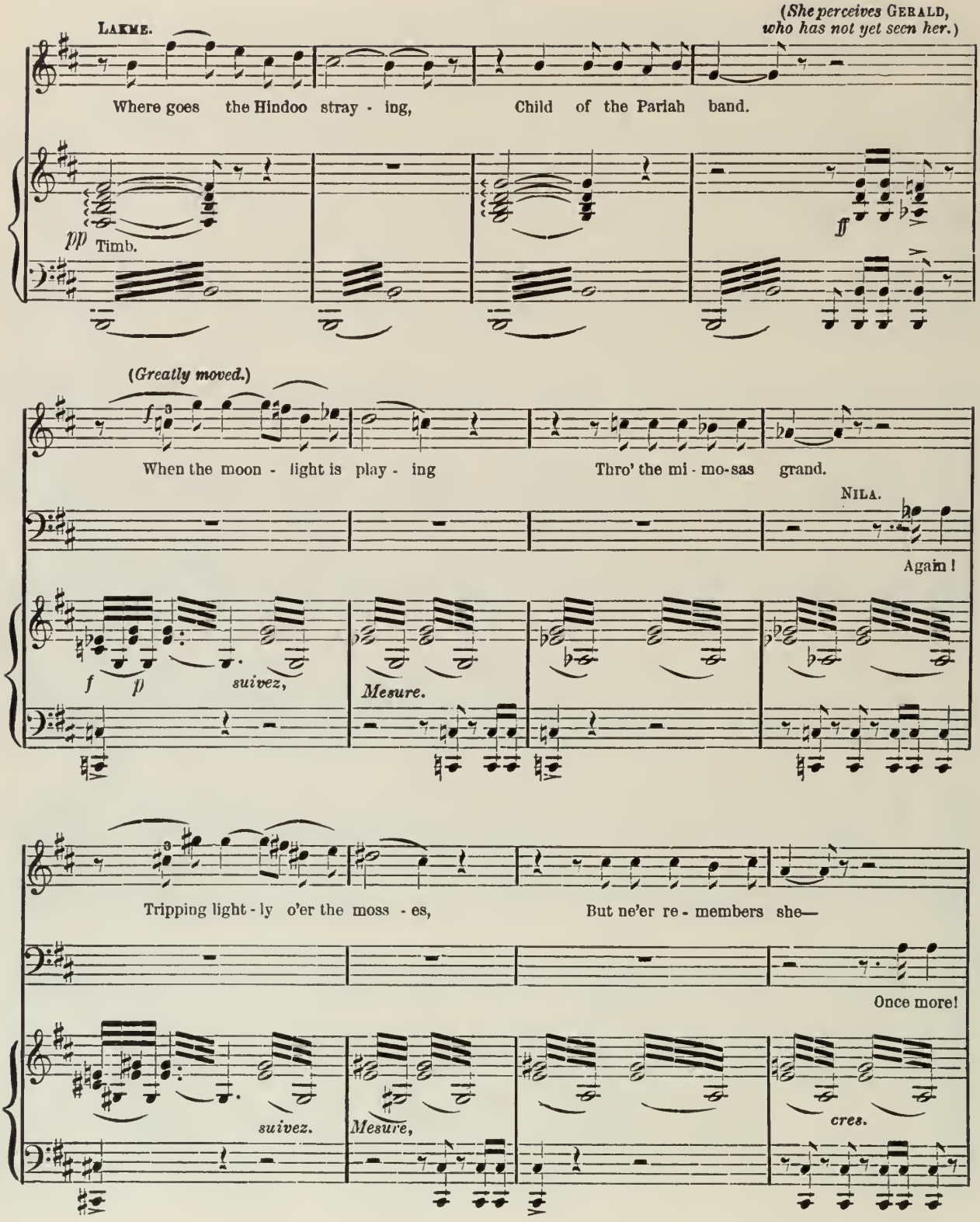
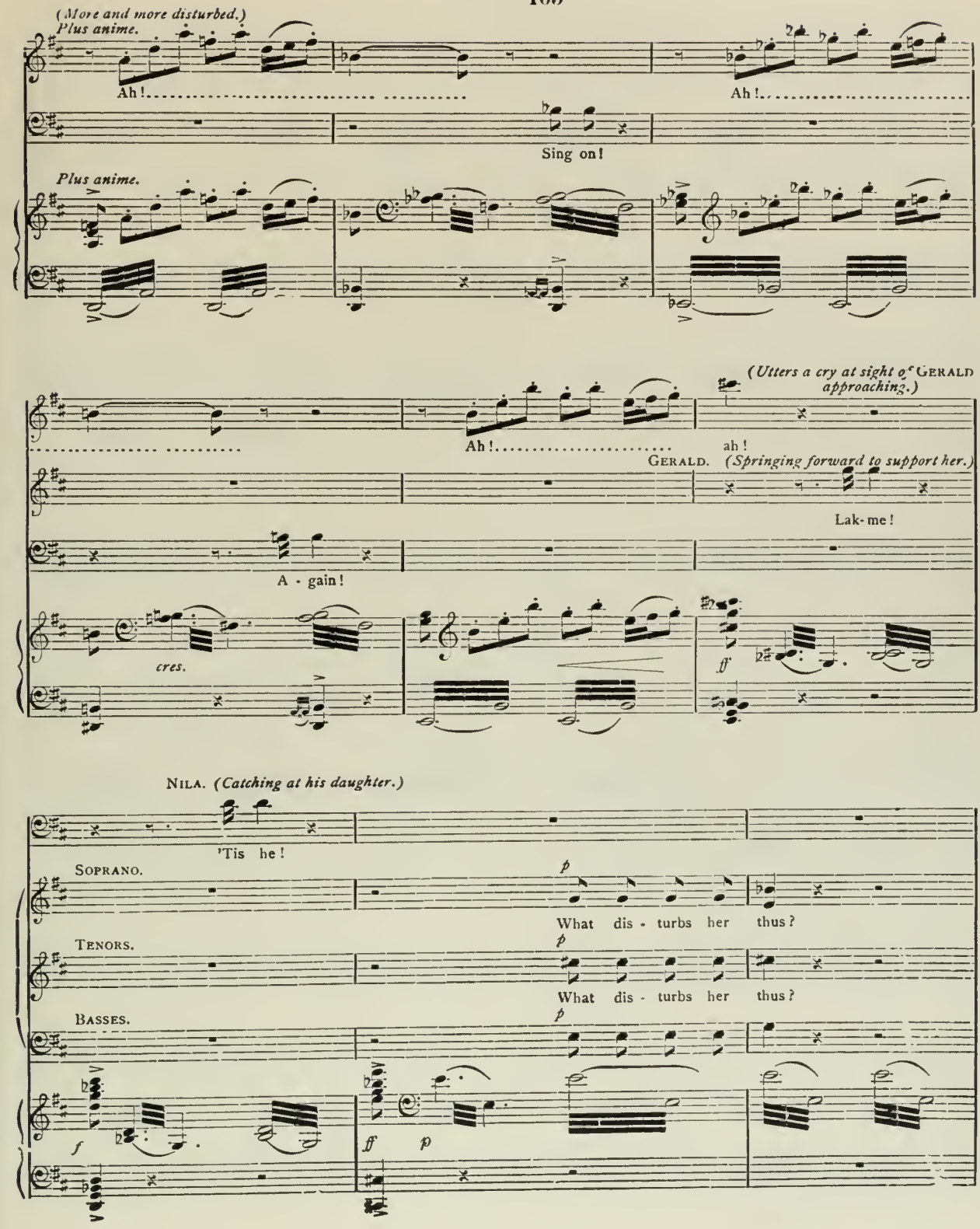
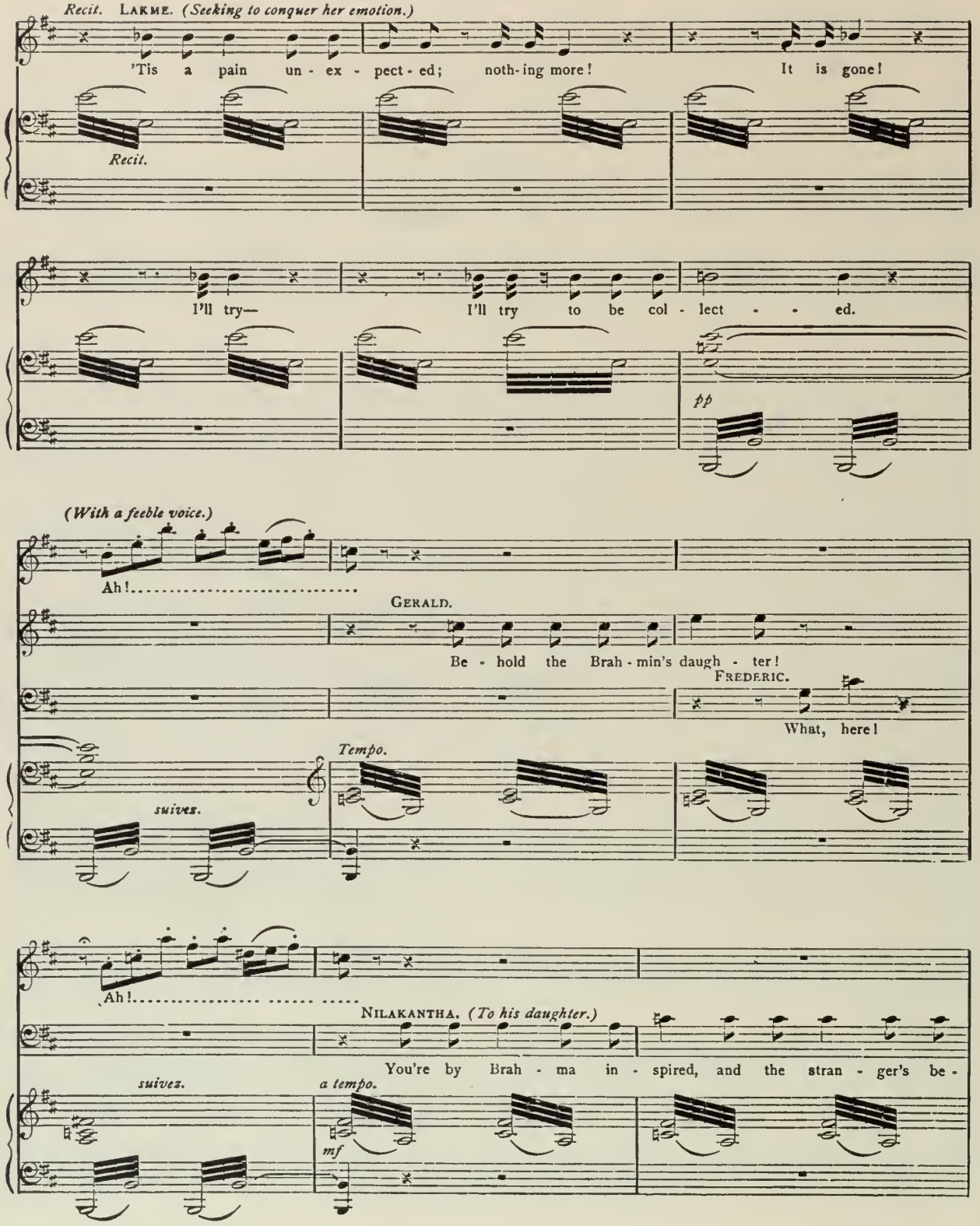
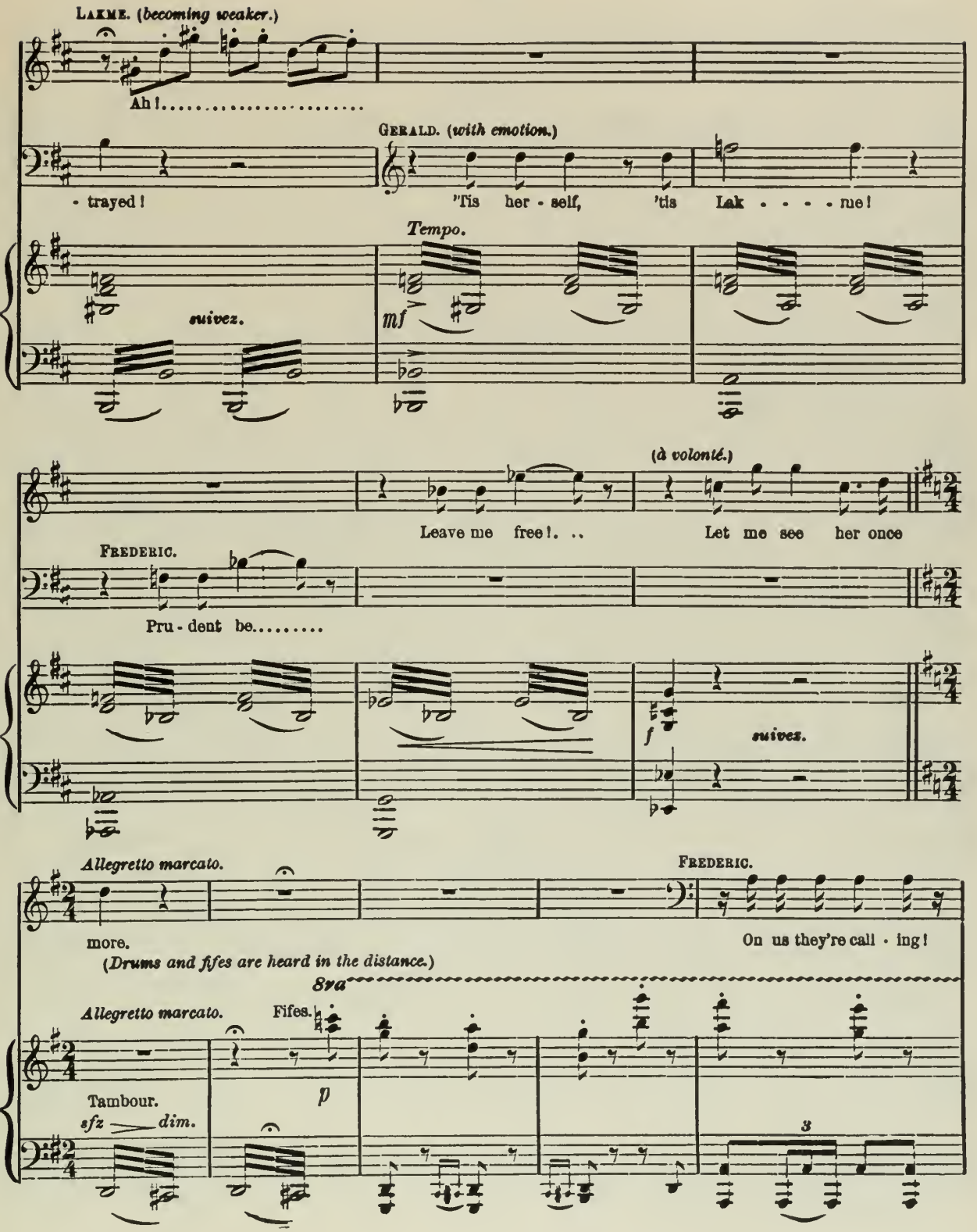
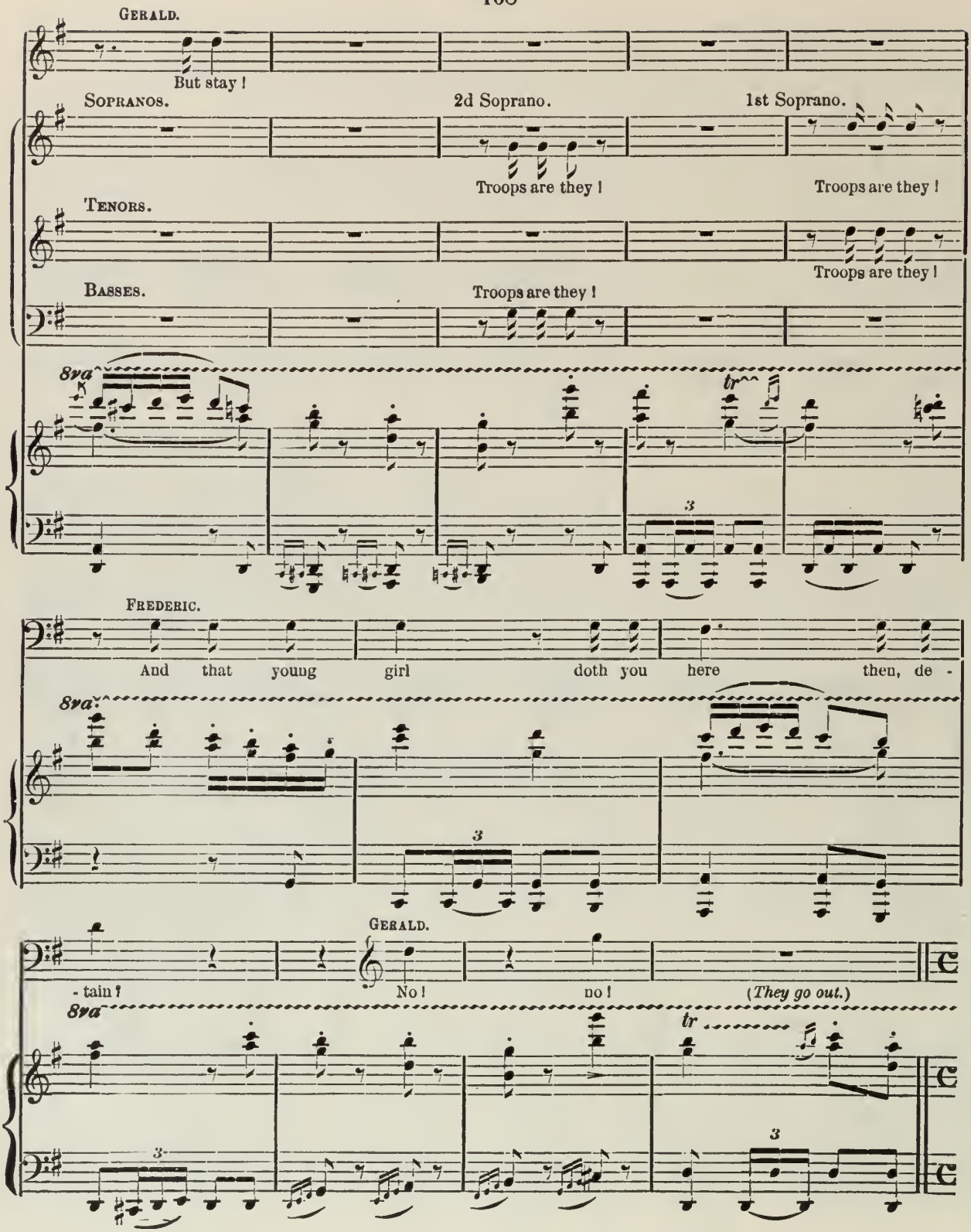

LAKME. (hesitating.)
My fa - - ther!
- peat it!
Sing out, and re - - peat it.
SOPRANOS.
Ah! sing it
TENORS.
Ah! sing it
BASSES.
(Some officers appear at the back, GERALD and FREDERIC among them.)
(half voice.)
Sing it! Sing it!
o - - ver!
o - - ver!

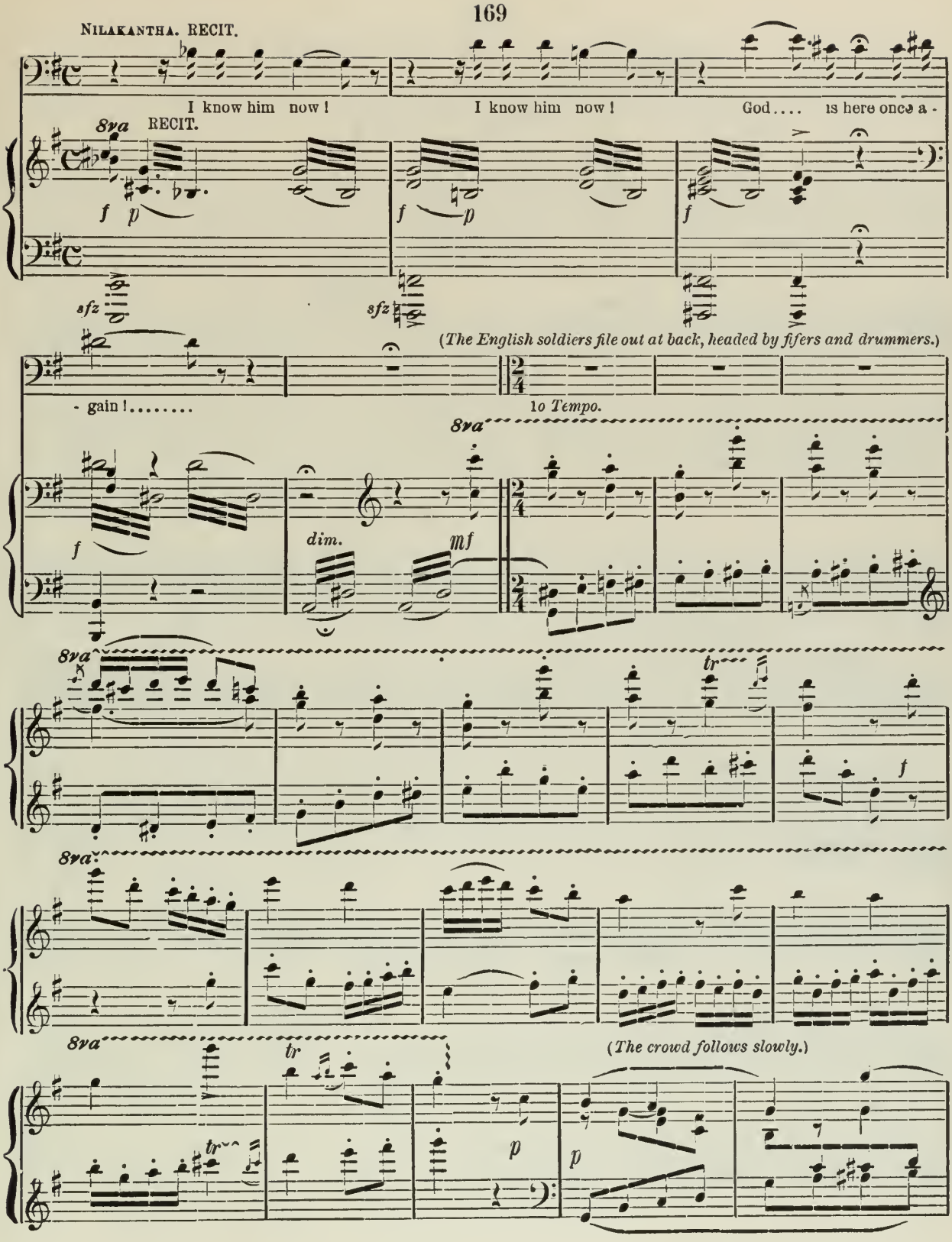

LAKME.
(She perceives GERALD, who has not yet seen her.)
Where goes the Hindoo stray - ing, Child of the Pariah band.
pp Timb.
ff
(Greatly moved.)
When the moon - light is play - ing Thro' the mi - mo-sas grand.
NILA.
Again!
f p suivez,
Mesure.
Tripping light - ly o'er the moss - es, But ne'er re - members she—
Once more!
suivez.
Mesure,
cres.

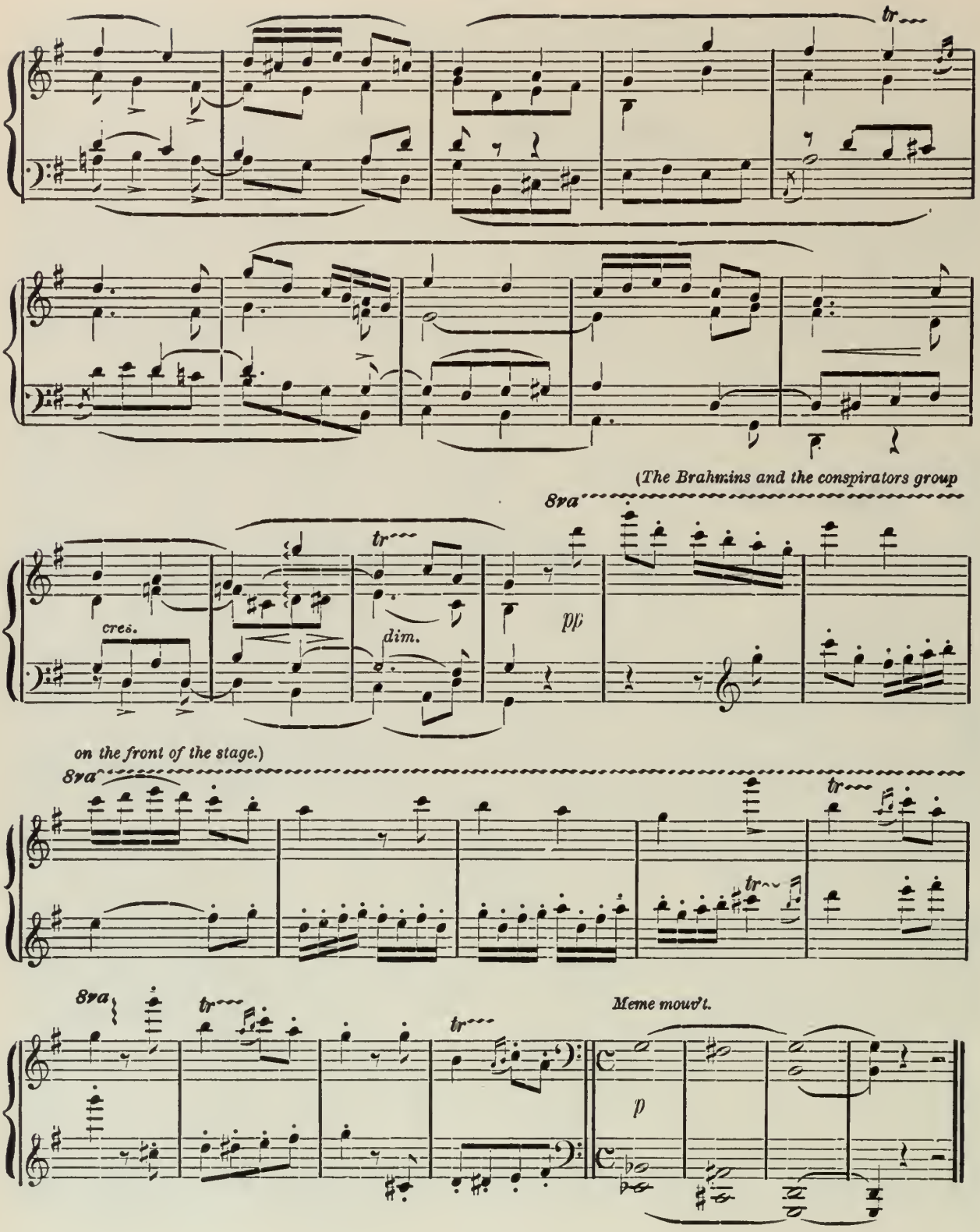

(More and more disturbed.)
Plus anime.
Ah!
Ah!
Sing on!
Plus anime.
(Utters a cry at sight of GERALD approaching.)
Ah!
ah!
GERALD. (Springing forward to support her.)
Lak-me!
A-gain!
cres.
ff
NILA. (Catching at his daughter.)
'Tis he!
SOPRANO.
What dis-turbs her thus?
TENORS.
What dis-turbs her thus?
BASSES.
f
ff
p


Recit. LAKME. (Seeking to conquer her emotion.)
'Tis a pain un - ex - pect - ed; noth-ing more! It is gone!
Recit.
I'll try— I'll try to be col - lect - - ed.
pp
(With a feeble voice.)
Ah!.....
GERALD.
Be - hold the Brah - min's daugh - ter!
FREDERIC.
What, here!
Tempo.
suivez.
Ah!.....
NILAKANTHA. (To his daughter.)
You're by Brah - ma in - spired, and the stran - ger's be -
suivez.
a tempo.
mf


LAKME. (becoming weaker.)
Ah!.....
GERALD. (with emotion.)
- trayed!
'Tis her - self, 'tis Lak . . . . me!
Tempo.
suivez.
mf
(à volonté.)
Leave me free!. ..
Let me see her once
FREDERIC.
Pru - dent be.....
f
suivez.
Allegretto marcato.
FREDERIC.
more.
On us they're call - ing!
(Drums and fifes are heard in the distance.)
8va
Allegretto marcato.
Fifes.
Tambour.
p
sfz
dim.
3


GERALD.
But stay!
SOPRANOS.
2d Soprano.
1st Soprano.
Troops are they!
Troops are they!
TENORS.
Troops are they!
BASSES.
Troops are they!
8va
tr
3
FREDERIC.
And that young girl doth you here then, de -
8va
3
GERALD.
- tain!
No!
no!
(They go out.)
8va
tr
3
3

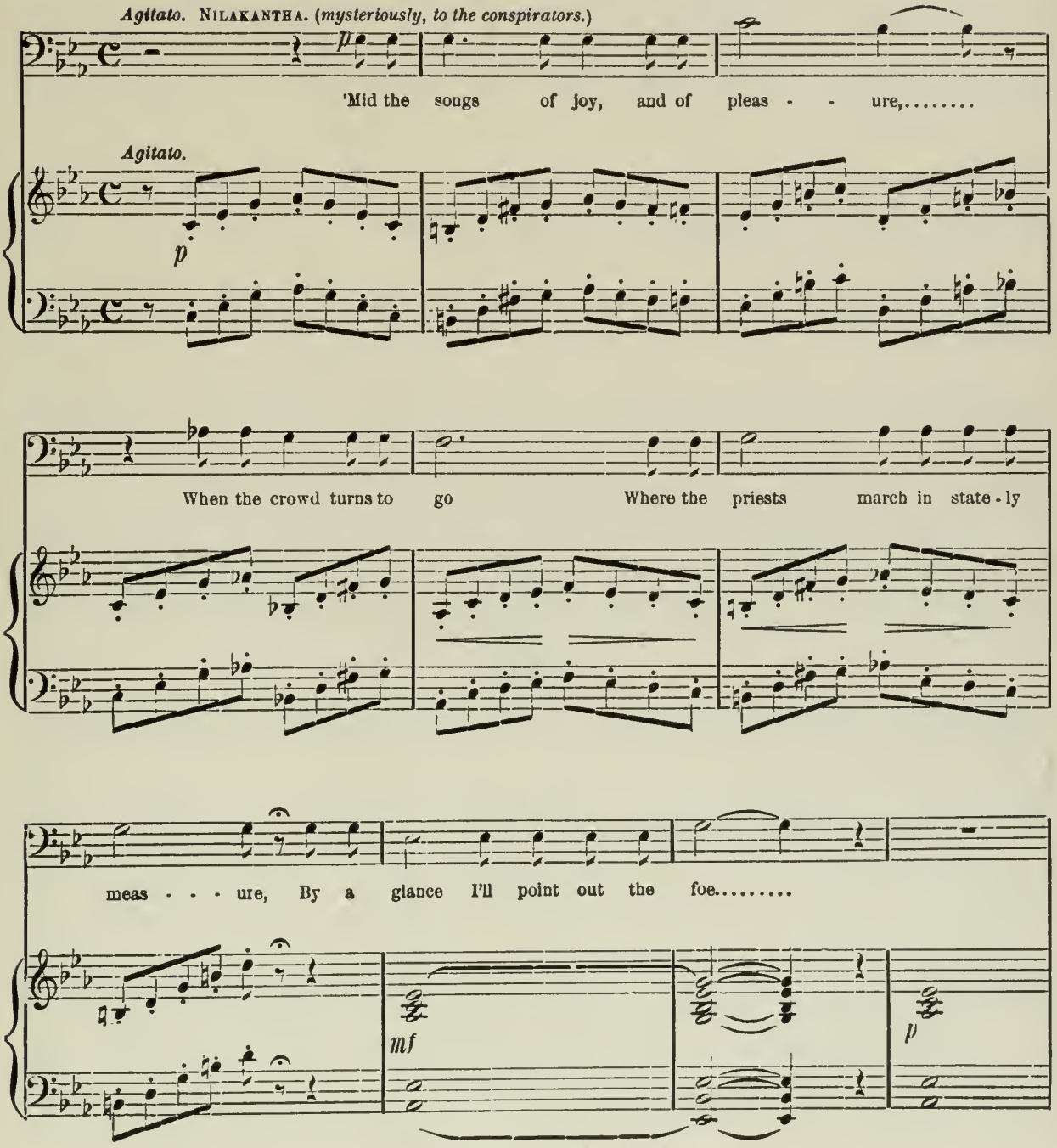

NILAKANTHA. RECIT.
I know him now!
I know him now!
God.... is here once a -
8va
RECIT.
sfz
sfz
(The English soldiers file out at back, headed by fifers and drummers.)
- gain!.....
10 Tempo.
8va
dim.
mf
8va
tr
8va
8va
tr
tr
(The crowd follows slowly.)


tr
(The Brahmins and the conspirators group
8va
cres.
tr
dim.
pp
on the front of the stage.)
8va
tr
tr
8va
tr
tr
Meme mouv't.
p

'MID THE SONGS OF JOY.

SCENE AND CHORUS.

SCENE VII.— NILAKANTHA, LAKME, HADJI, *and* HINDOOS.



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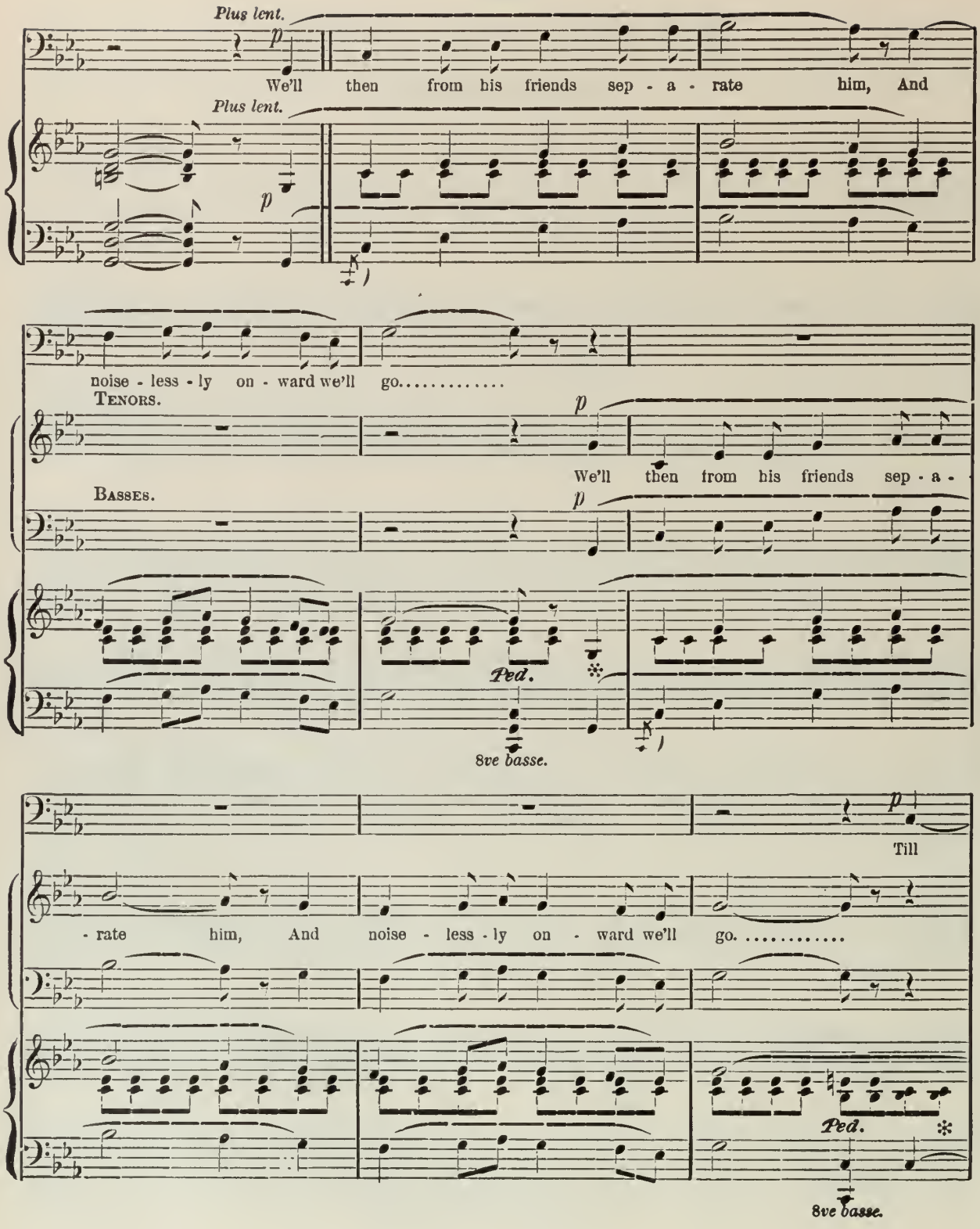
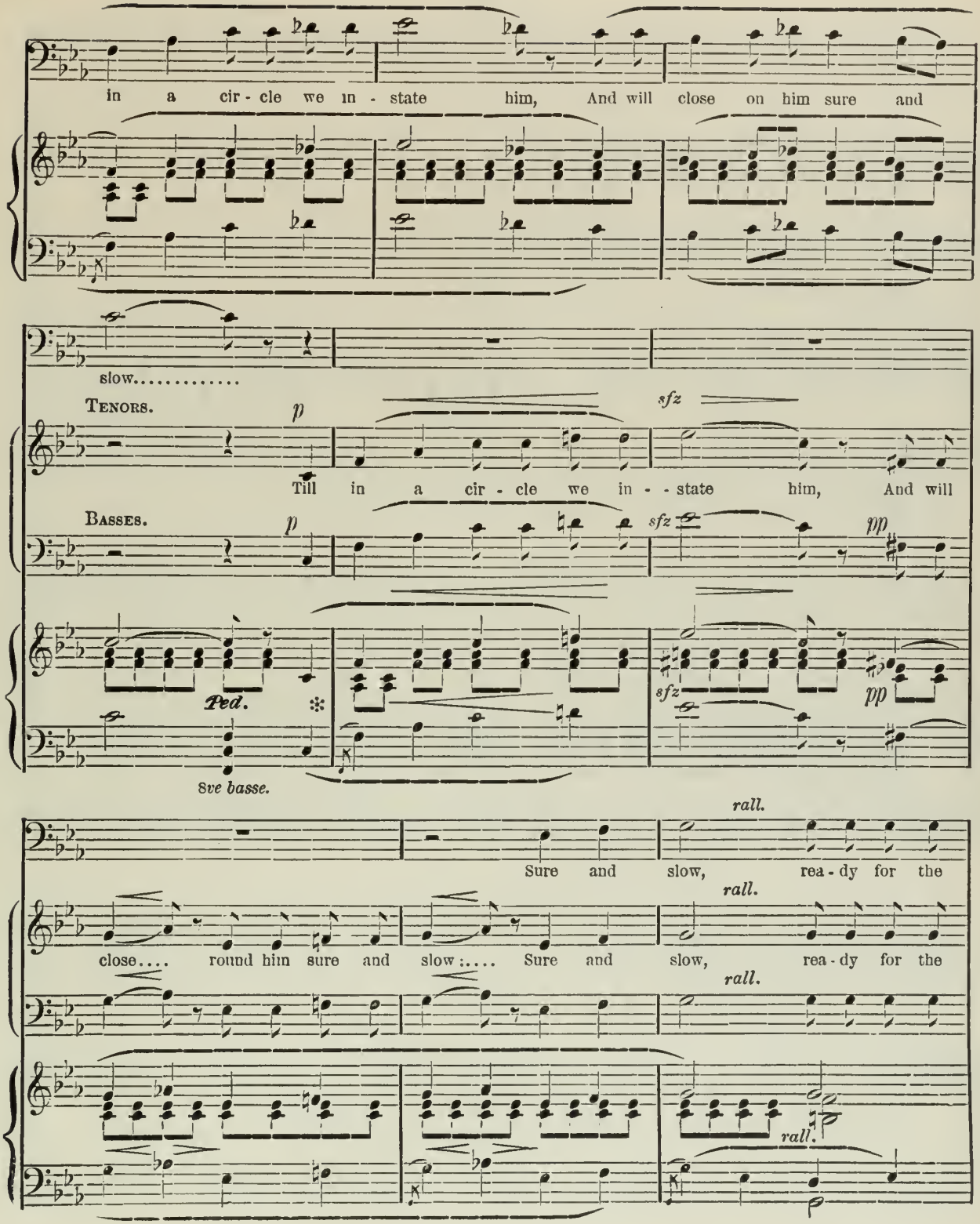
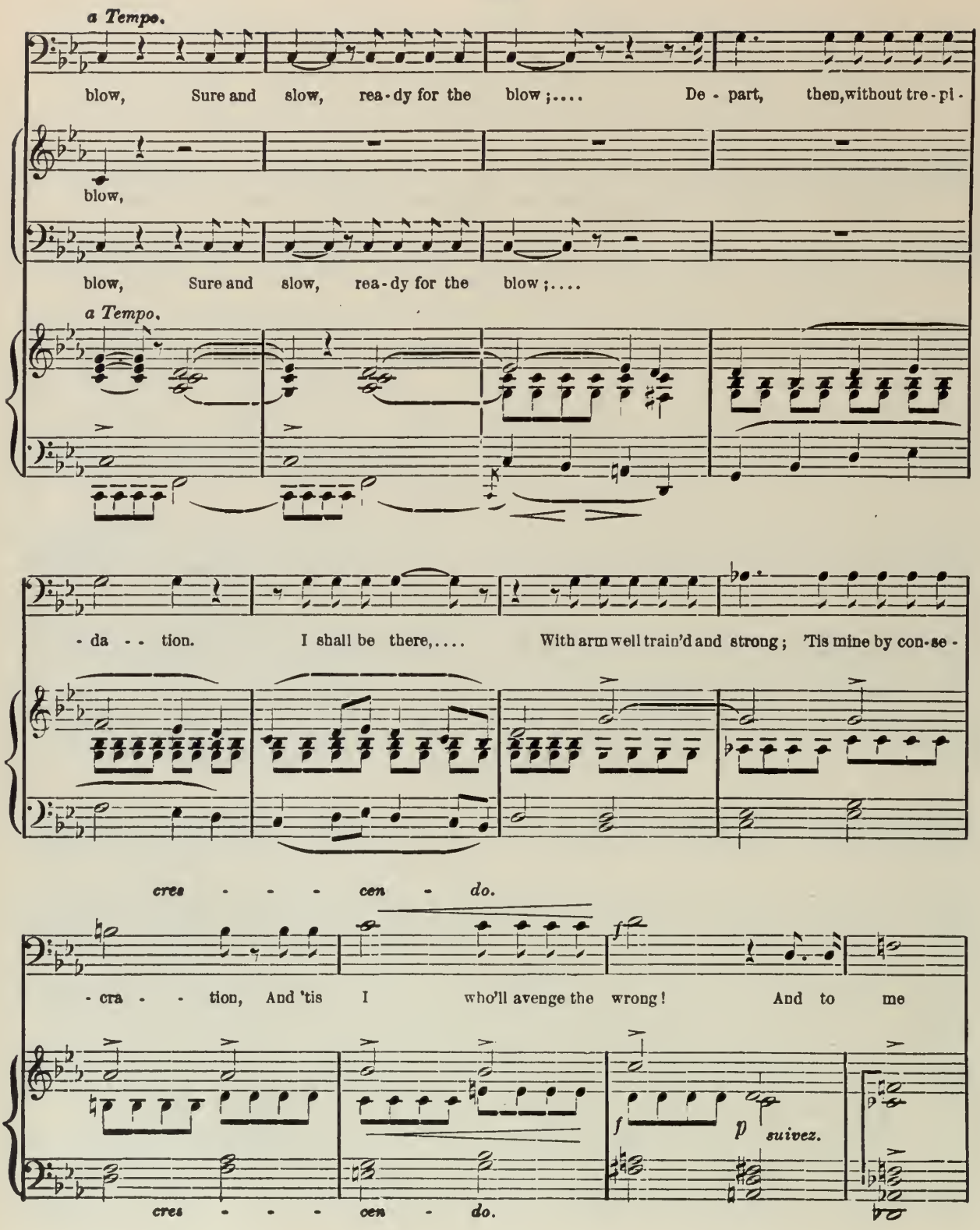
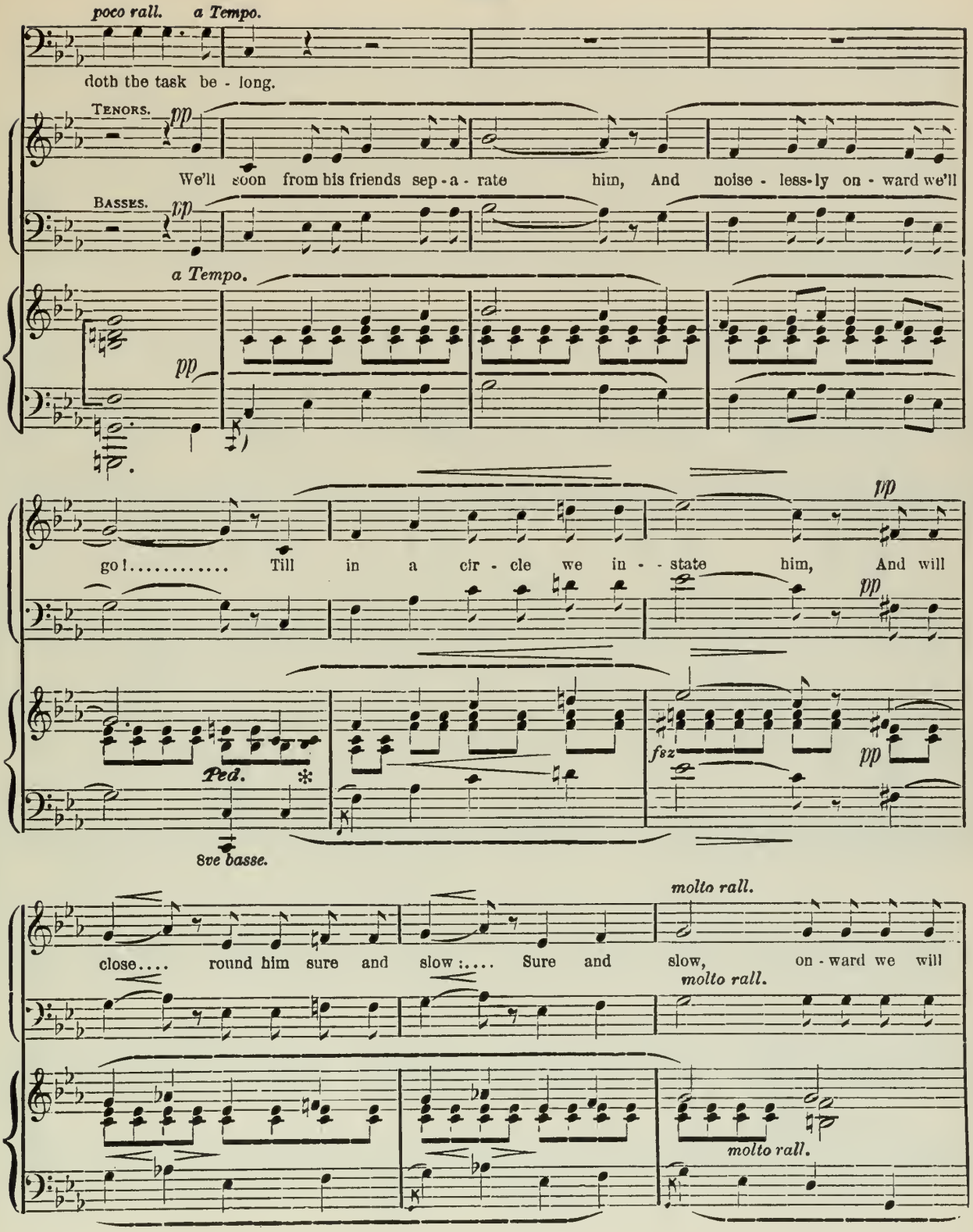
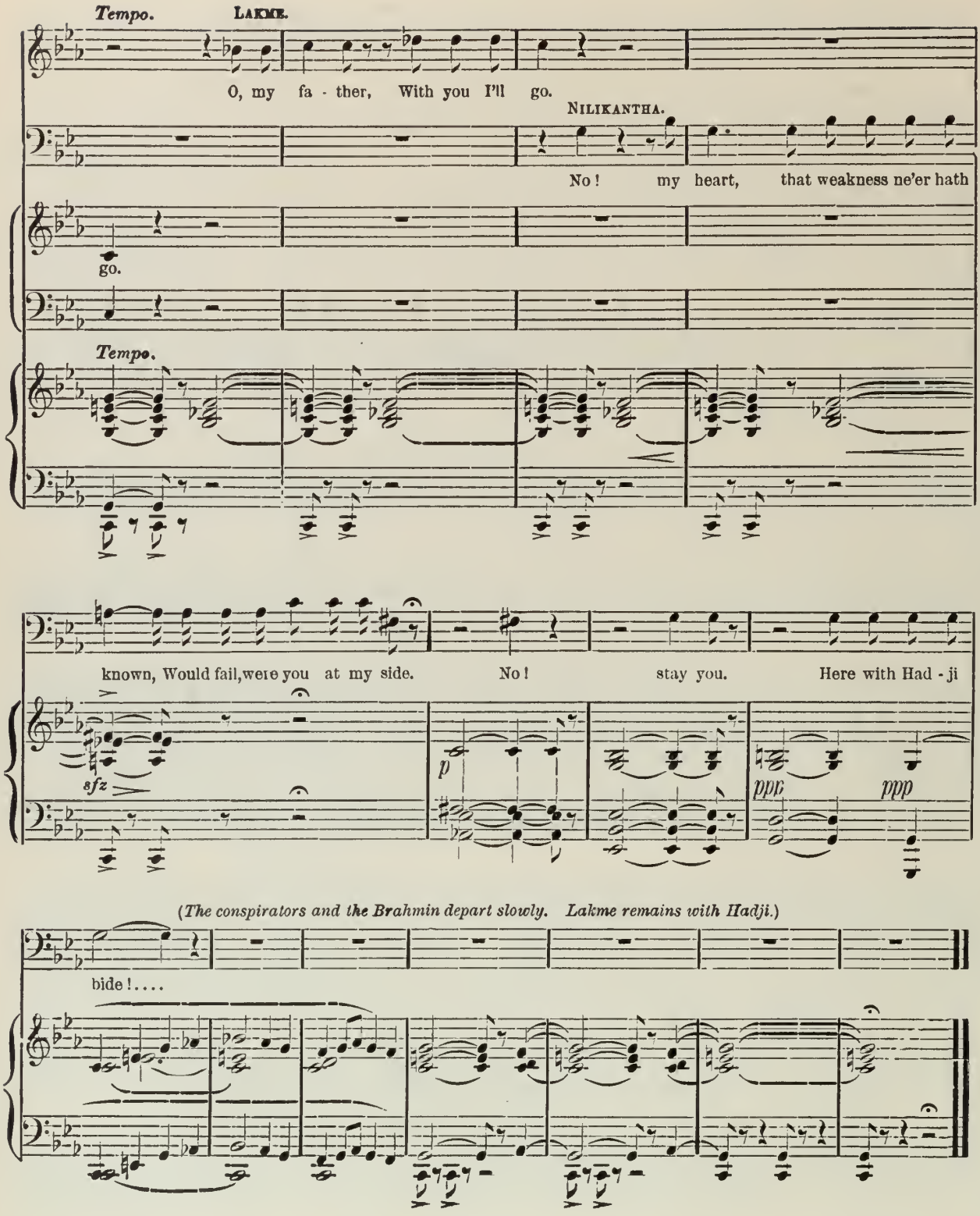

Plus lent.
We'll then from his friends sep - a - rate him, And
Plus lent.
noise - less - ly on - ward we'll go.....
Tenors.
We'll then from his friends sep - a -
Basses.
Ped.
8ve basse.
Till
- rate him, And noise - less - ly on - ward we'll go. .....
Ped.
8ve basse.


in a cir - cle we in - state him, And will close on him sure and
slow.....
Tenors.
Till in a cir - cle we in - state him, And will
Basses.
Ped.
8ve basse.
Sure and slow, rea - dy for the
close.... round him sure and slow:.... Sure and slow, rea - dy for the
rall.

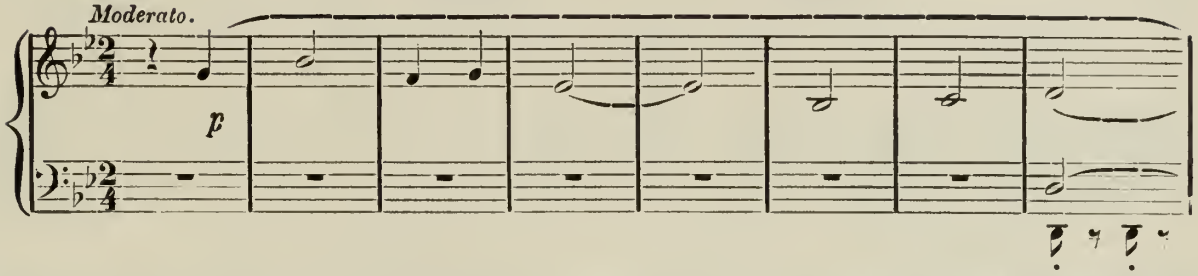

a Tempo.
blow, Sure and slow, rea-dy for the blow;.... De-part, then, without tre-pi-
blow,
blow, Sure and slow, rea-dy for the blow;....
a Tempo.
-da--tion. I shall be there,.... With arm well train'd and strong; 'Tis mine by con-se-
cres - - - cen - do.
-cra--tion, And 'tis I who'll avenge the wrong! And to me
f
p
suivez.
cres - - - cen - do.


poco rall.
a Tempo.
doth the task be - long.
Tenors.
pp
We'll soon from his friends sep - a - rate him, And noise - less - ly on - ward we'll
Basses.
pp
a Tempo.
pp
go!..... Till in a cir - cle we in - - state him, And will
pp
Ped.
8ve basse.
fsz
pp
molto rall.
close.... round him sure and slow:.... Sure and slow, on - ward we will
molto rall.
molto rall.

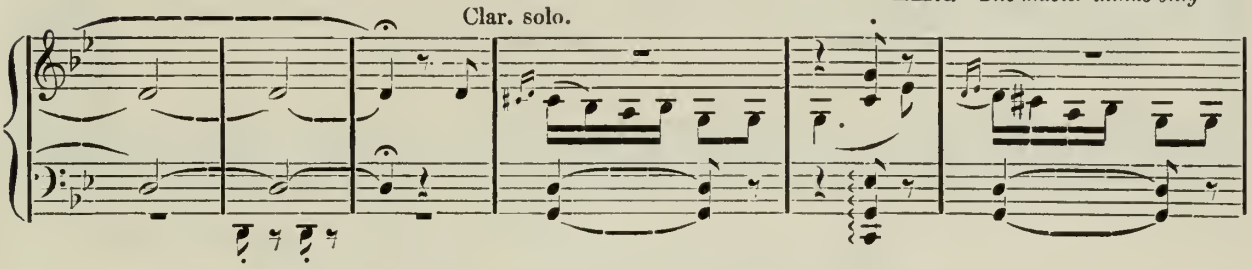

Tempo.
LAKME.
O, my fa - ther, With you I'll go.
NILIKANTHA.
No! my heart, that weakness ne'er hath
go.
Tempo.
known, Would fail, were you at my side. No! stay you. Here with Had - ji
sfz
p
ppp
ppp
(The conspirators and the Brahmin depart slowly. Lakme remains with Hadji.)
bide!....

MUSIC OF THE SCENE.

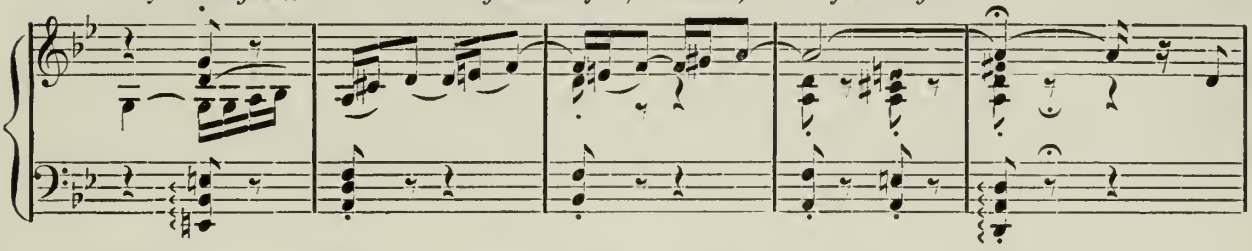
SCENE VIII. LAKME, HADJI.



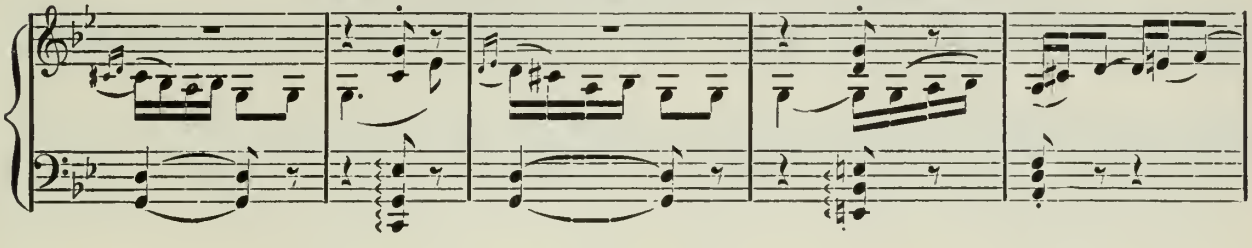
HADJI. *The master thinks only*



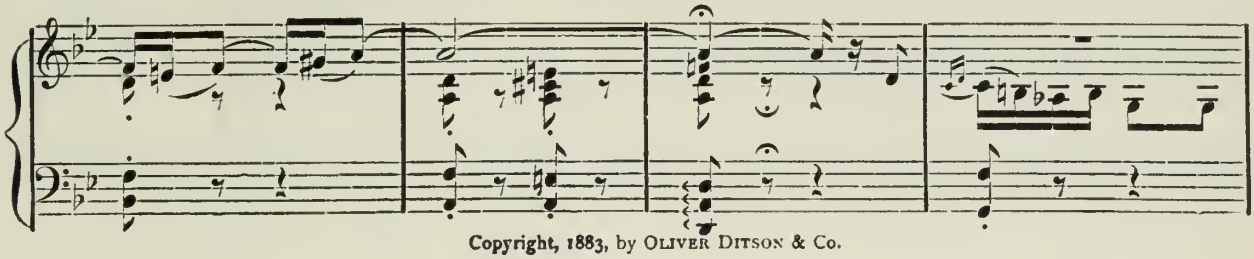
of his vengeance. He has not seen your tears flow, O mistress; but Hadji was nigh.



Hadji can read what the face tells, he knows what traces grief leaves there.



He belongs to you, and the life of Hadji is of no account. *When you were a child,*



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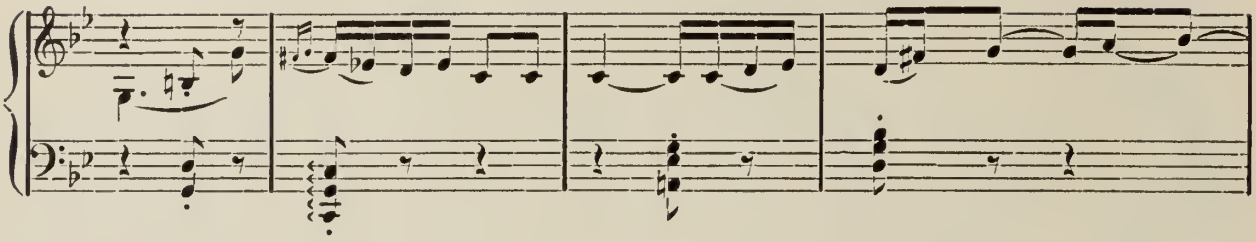
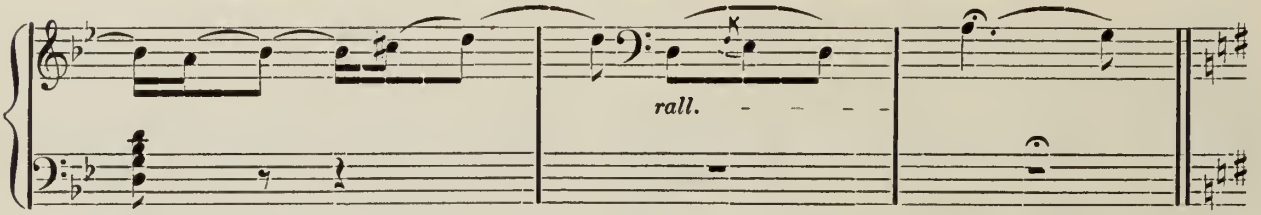
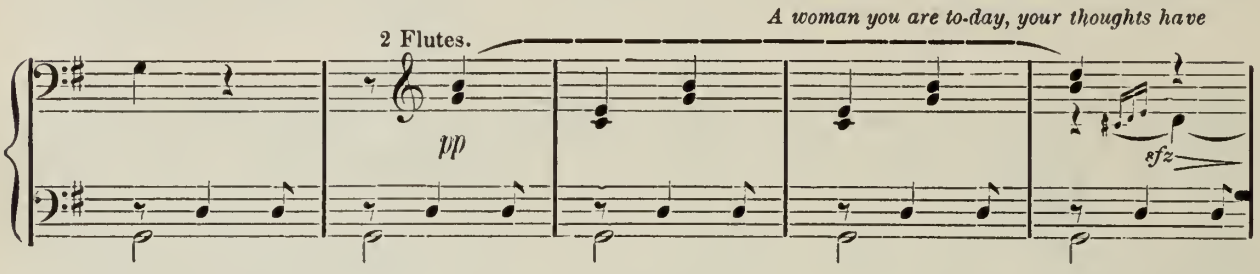
I defied the tigers in the jungle wild, to cull for you the flower on which you smiled;



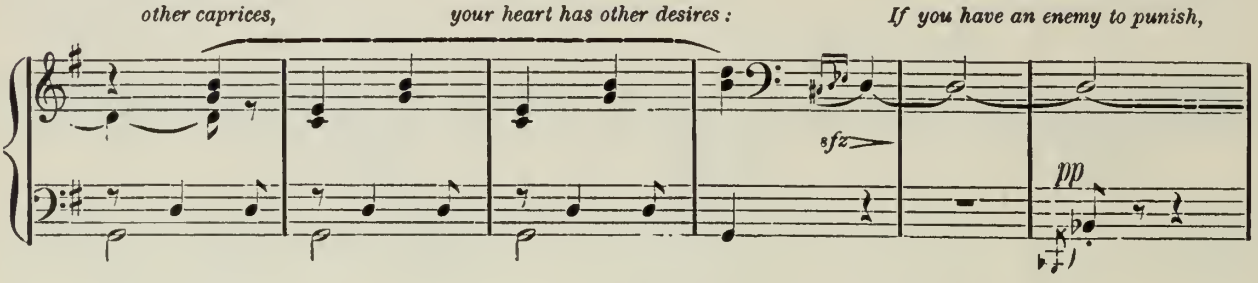
In the depths of the sea, I sought to find for you a pearl more fair than others knew.



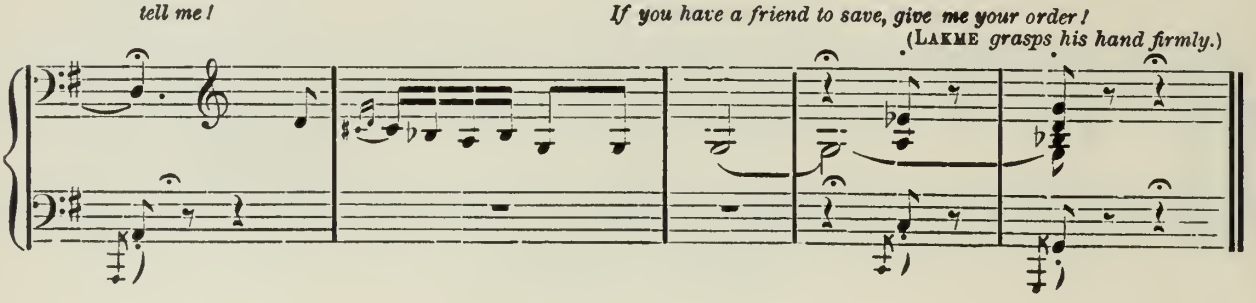
A woman you are to-day, your thoughts have



other caprices, your heart has other desires: If you have an enemy to punish,



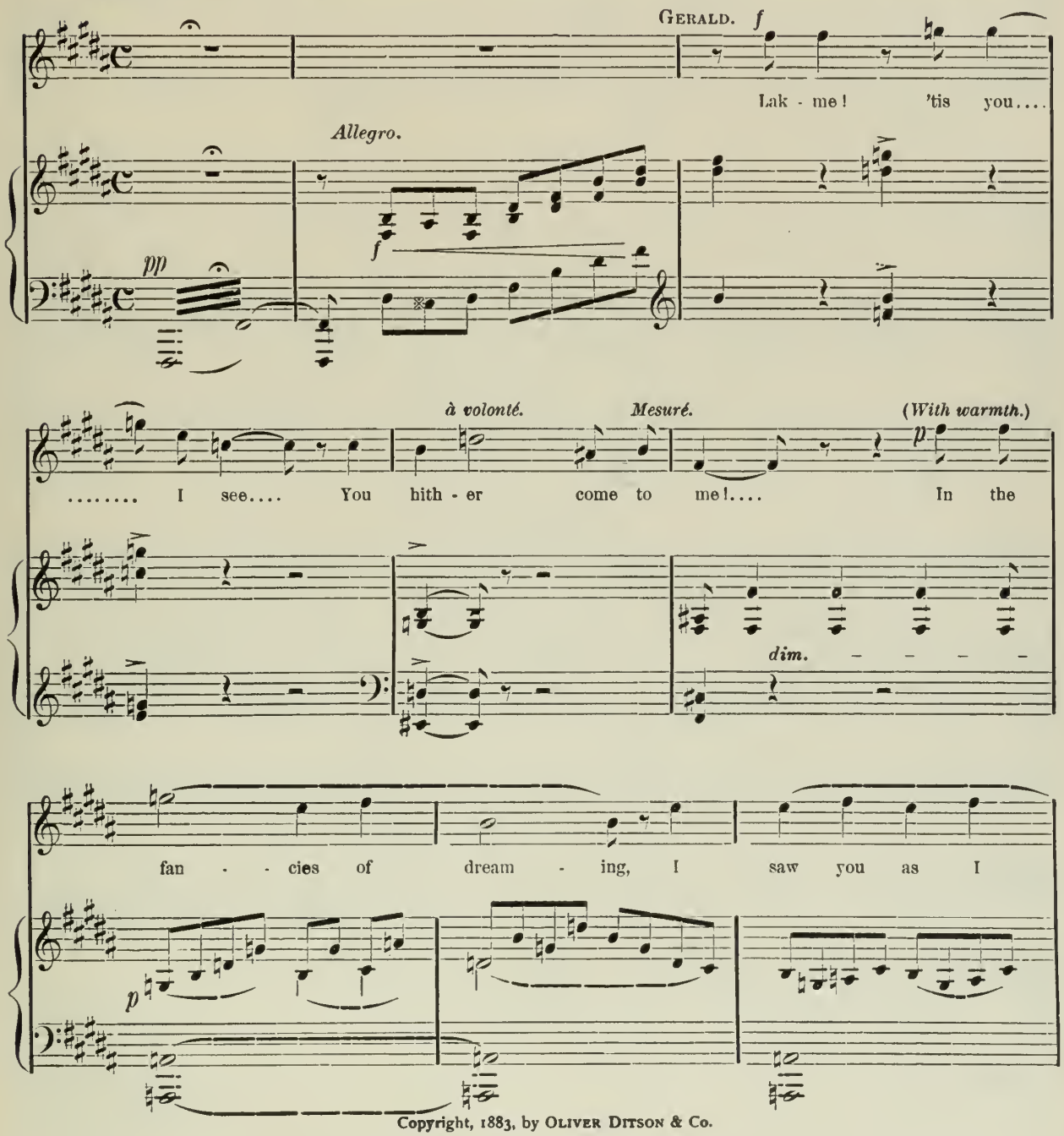
tell me! If you have a friend to save, give me your order!
(LAKME *grasps his hand firmly.*)



LAKME! TIS YOU I SEE.

DUET.

SCENE IX. *The same.* GERALD. *At this moment* GERALD *returns thoughtfully.* LAKME *makes a sign to* HADJI, *to go farther away, then she runs toward* GERALD.



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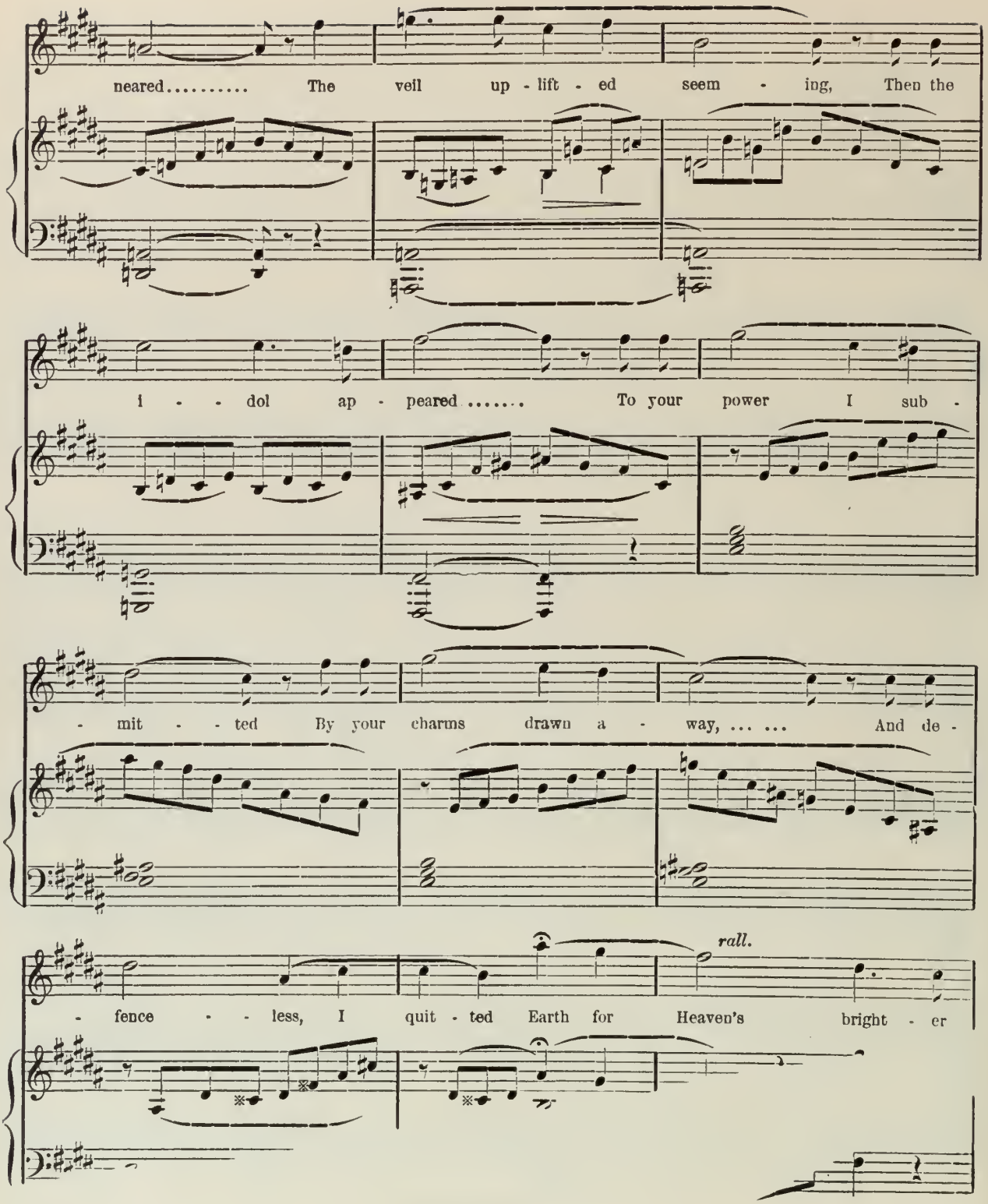
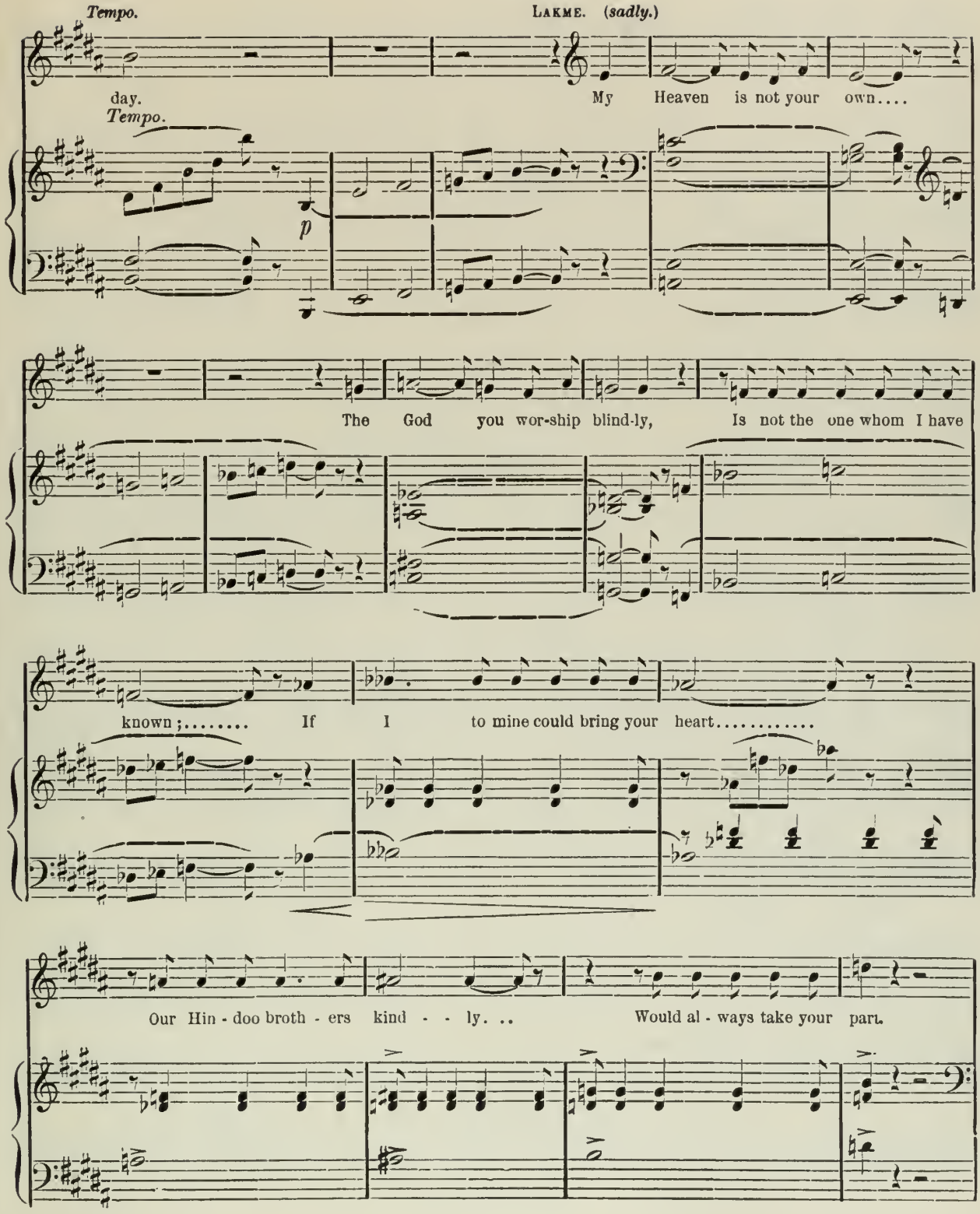
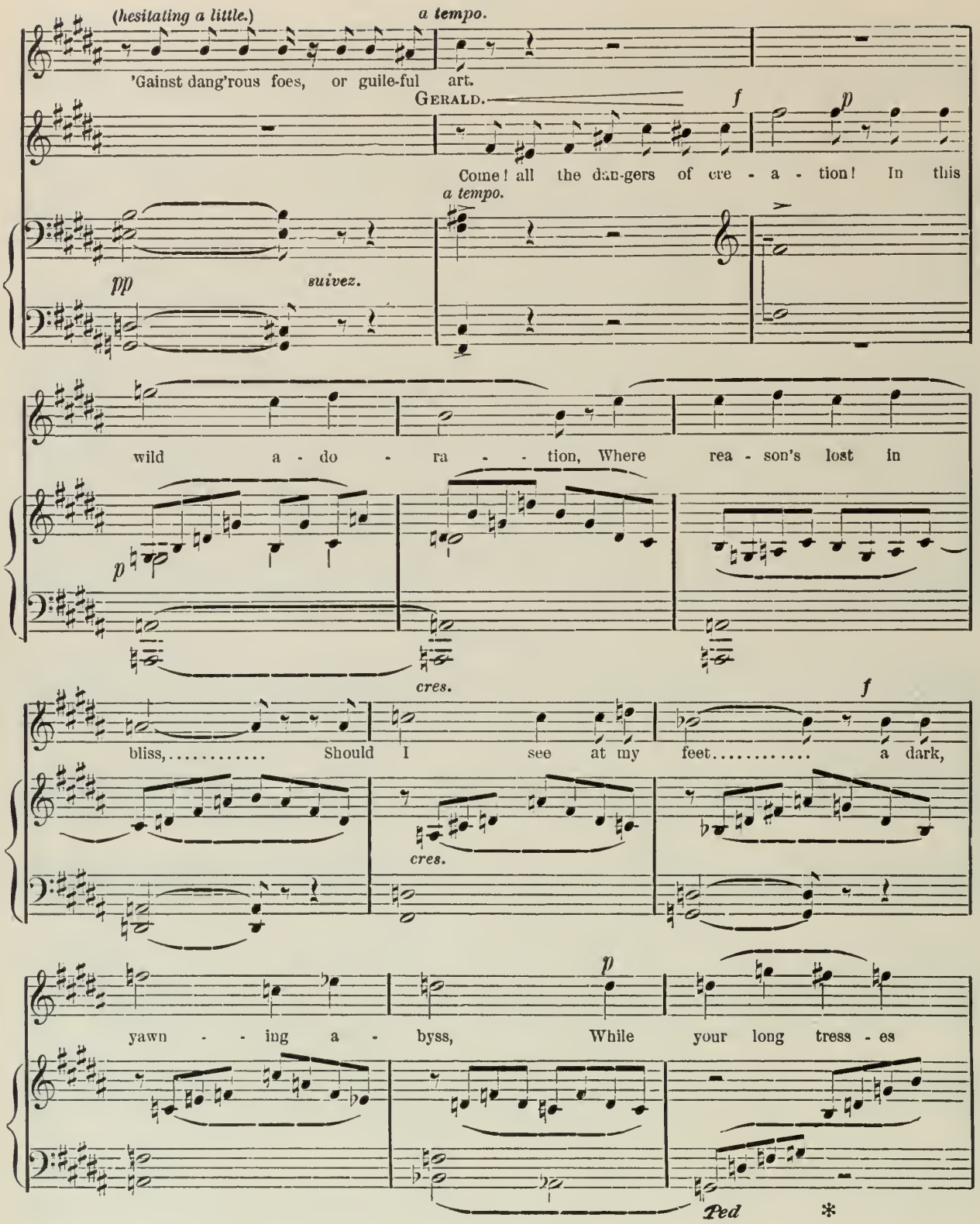
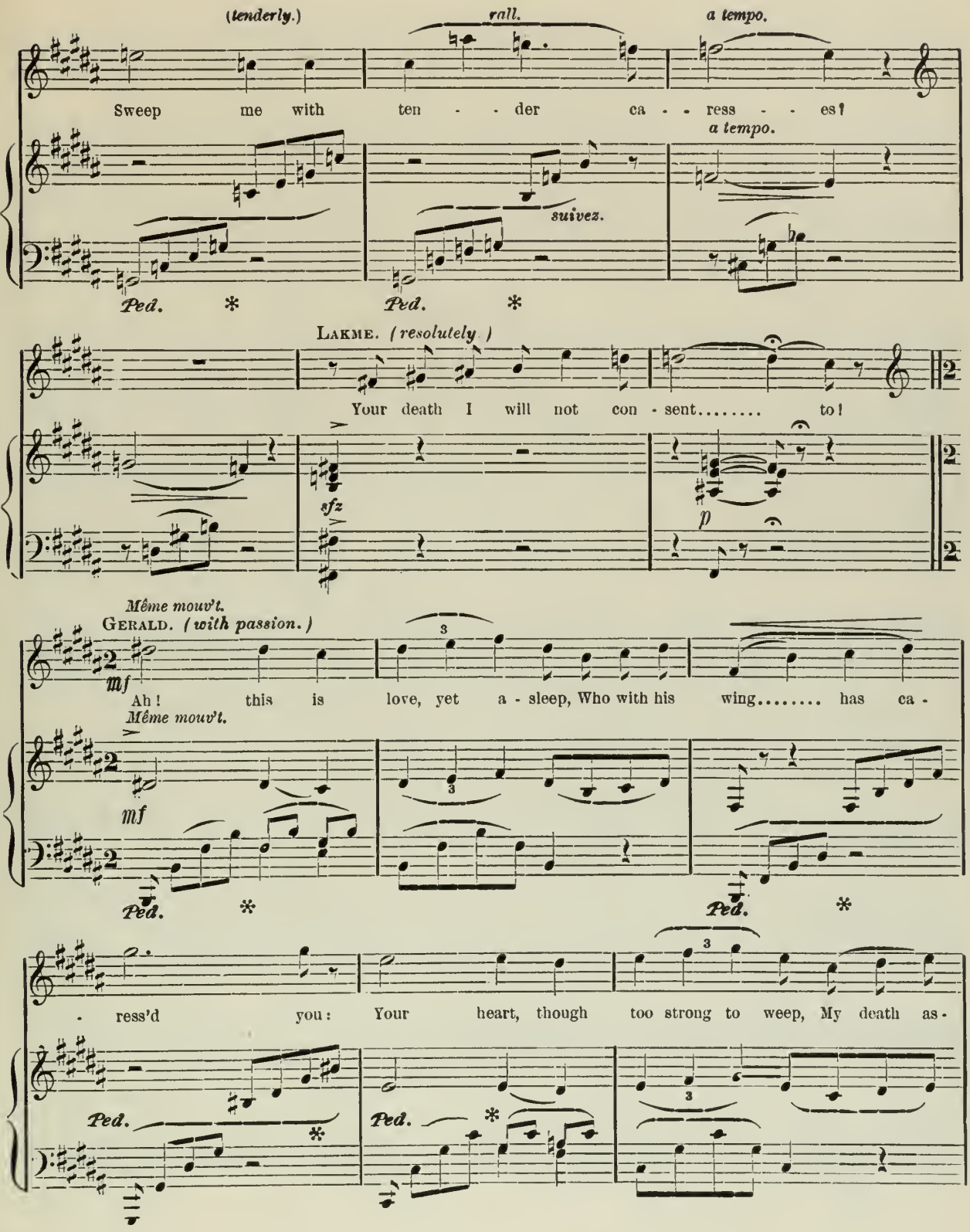
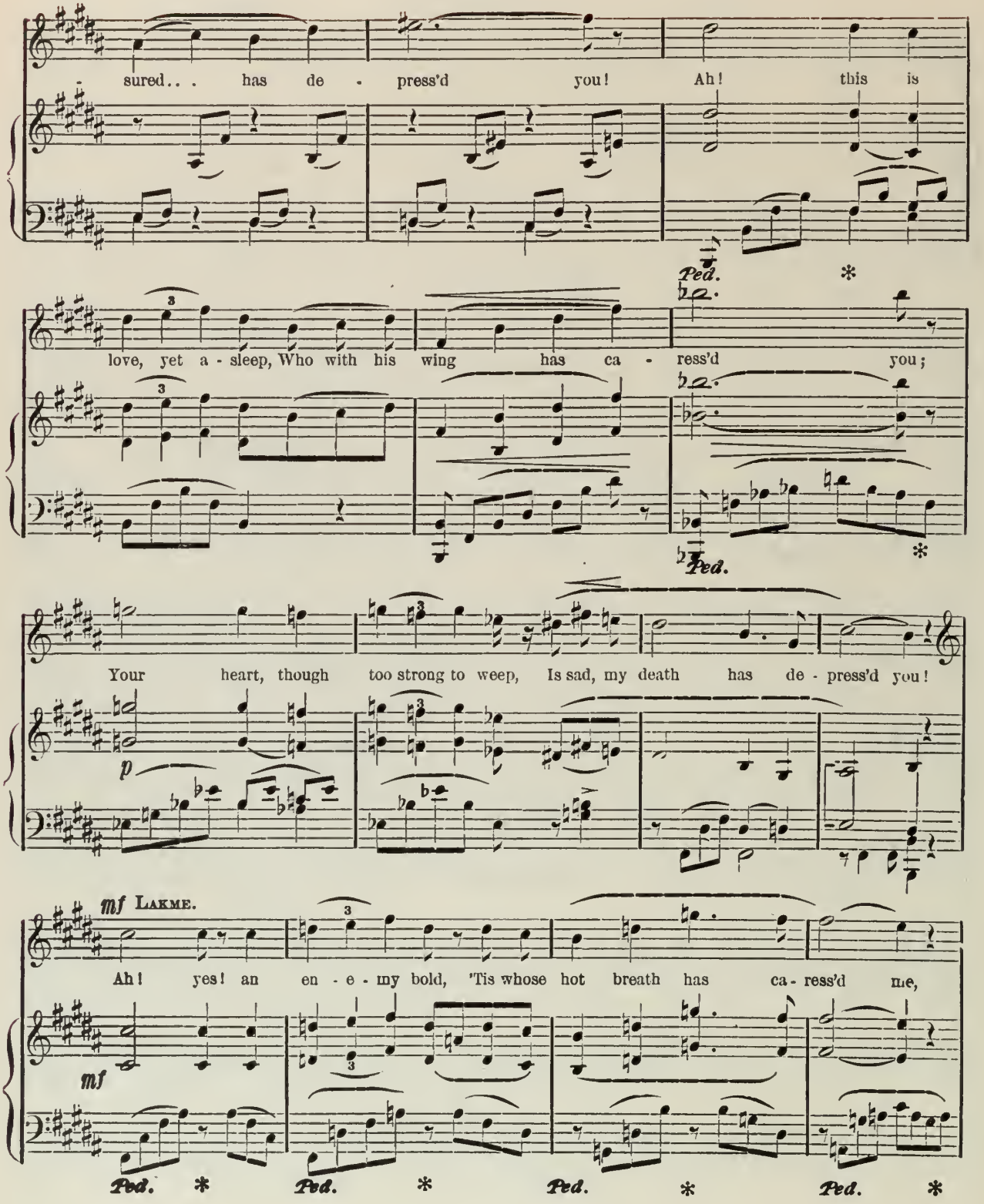
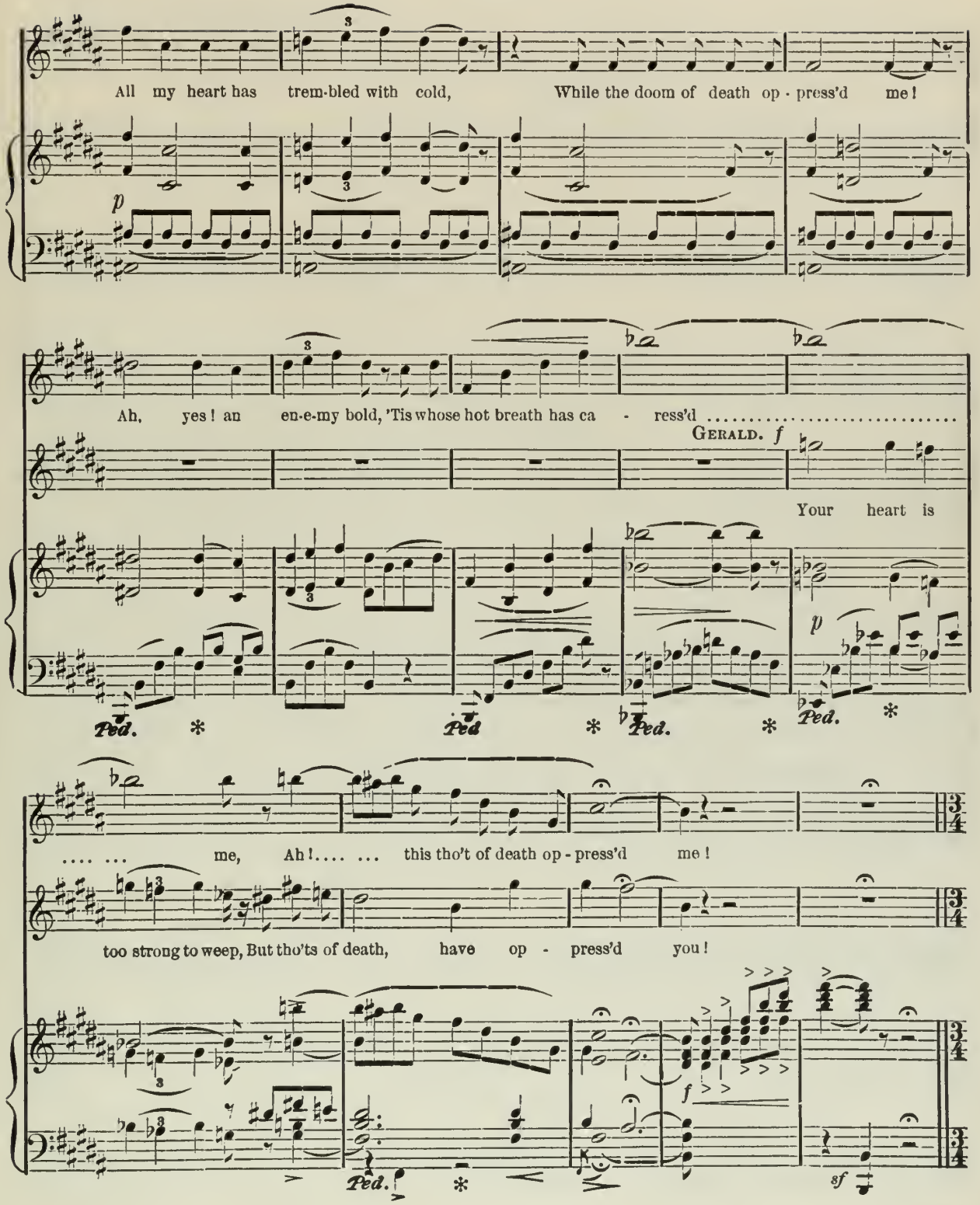

neared..... The veil up - lift - ed seem - ing, Then the
i - - dol ap - peared..... To your power I sub -
- mit - - ted By your charms drawn a - way, ... And de -
rall.
- fence - - less, I quit - ted Earth for Heaven's bright - er

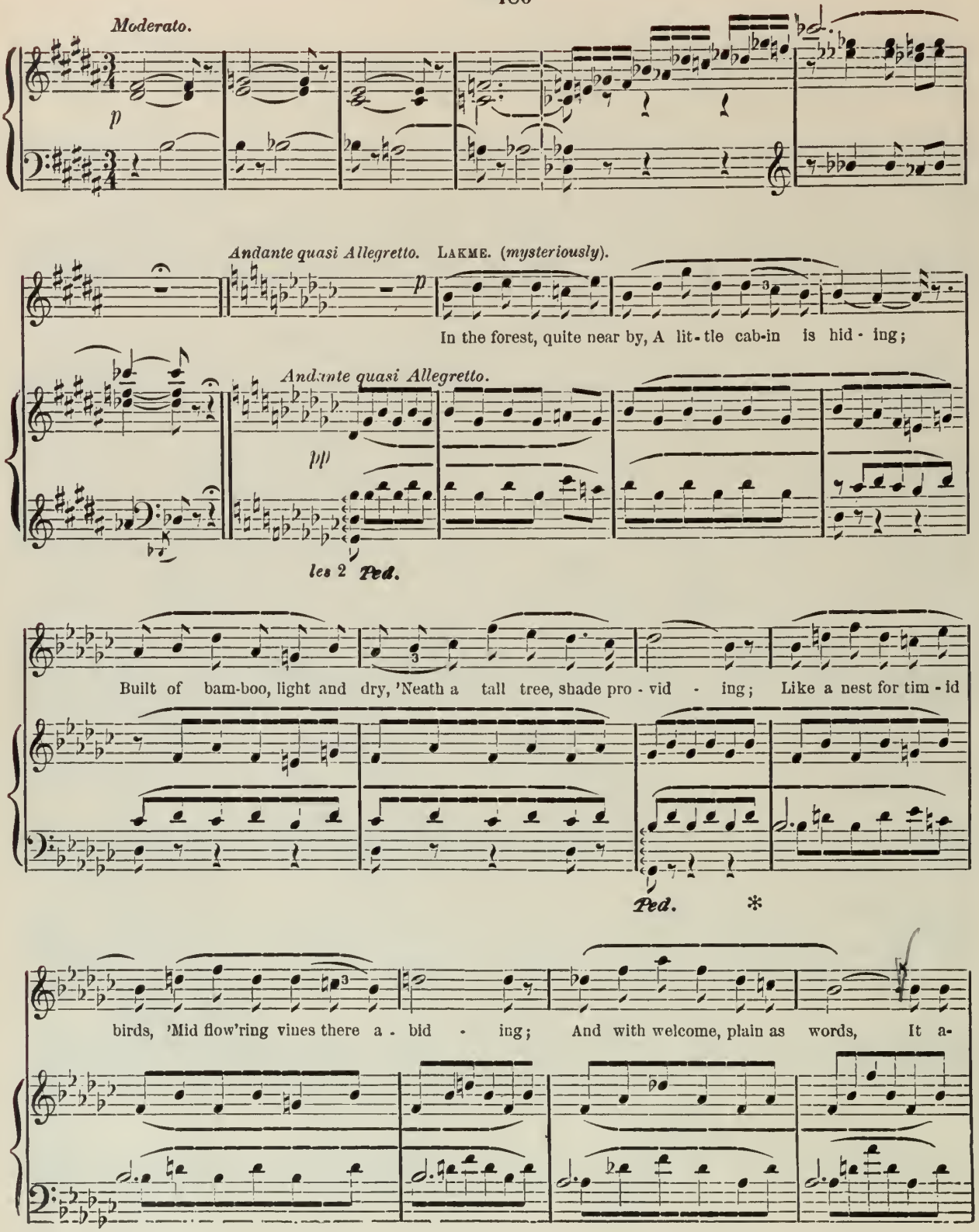

Tempo.
LAKME. (sadly.)
day.
My Heaven is not your own....
Tempo.
p
The God you wor-ship blind-ly, Is not the one whom I have
known;..... If I to mine could bring your heart.....
Our Hin - doo broth - ers kind - - ly. .. Would al - ways take your part.

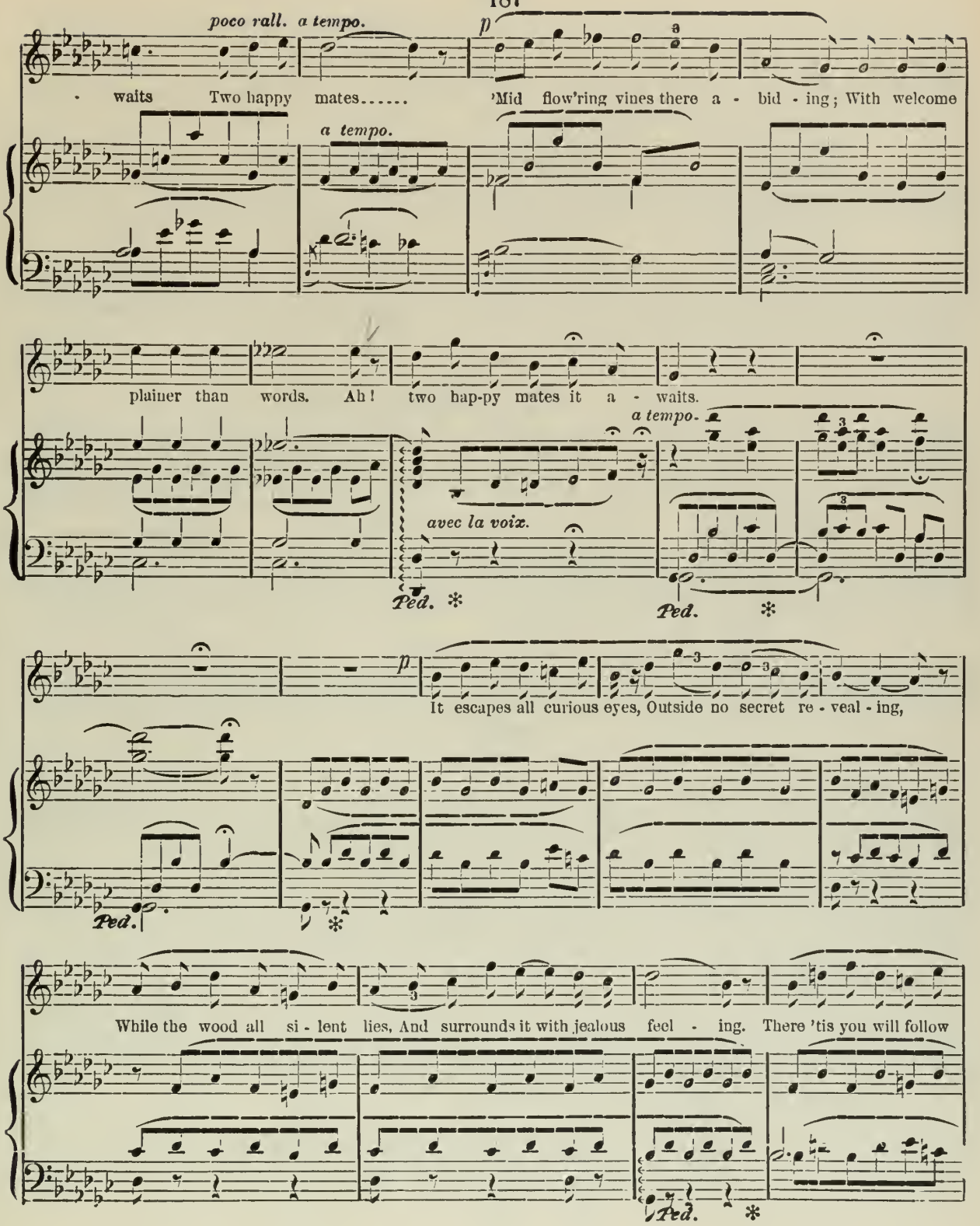

(hesitating a little.)
a tempo.
'Gainst dang'rous foes, or guile-ful art.
GERALD.
f
p
Come! all the dan-gers of cre - a - tion! In this
a tempo.
pp
suivez.
wild a - do - ra - - tion, Where rea - son's lost in
p
cres.
f
bliss,..... Should I see at my feet..... a dark,
cres.
p
yawn - - ing a - byss, While your long tress - es
Ped
*

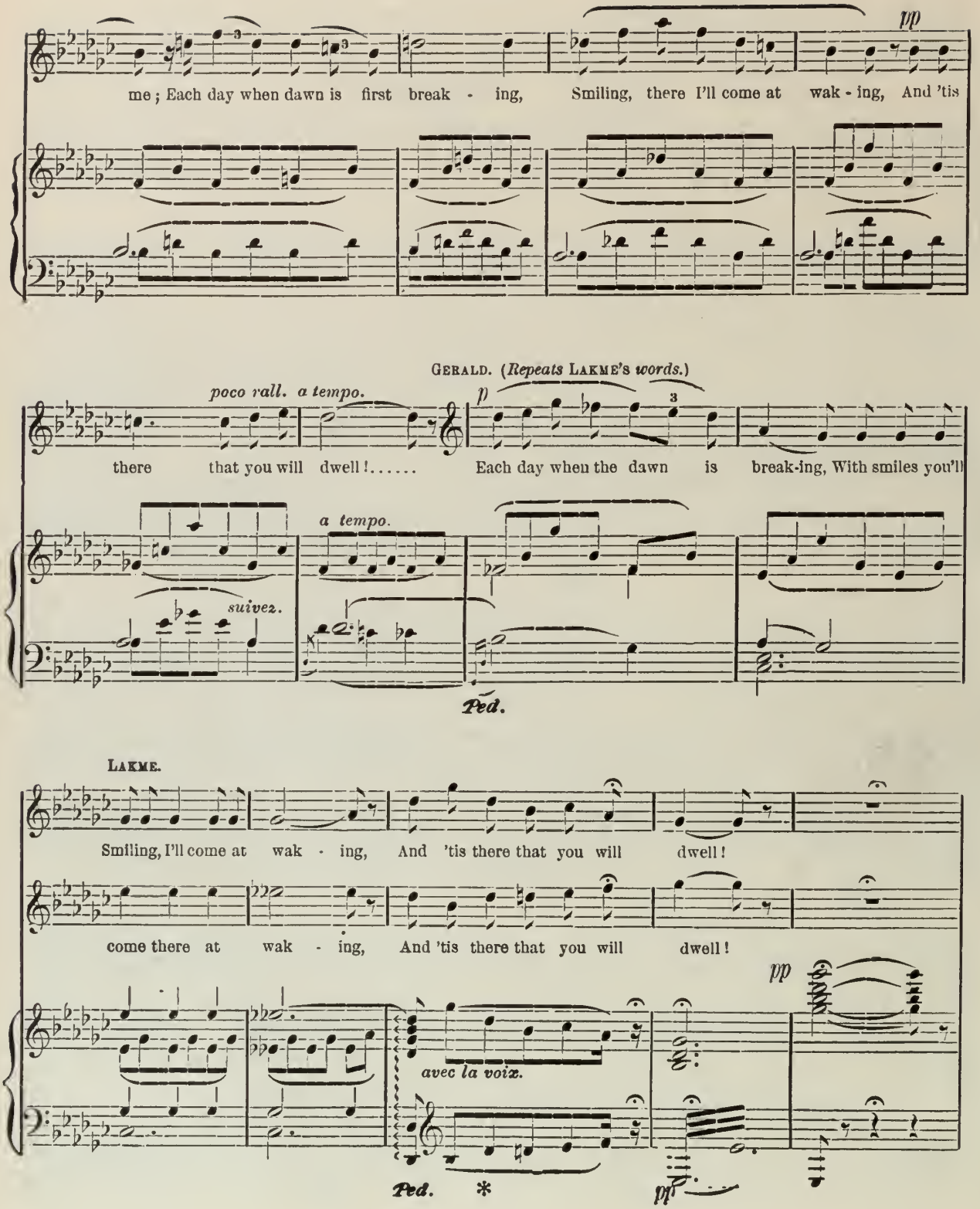

(tenderly.)
rall.
a tempo.
Sweep me with ten - - der ca - - ress - - es!
a tempo.
suivez.
Ped. * Ped. *
LAKME. (resolutely.)
Your death I will not con - sent..... to!
sfz
p
Même mouv't.
GERALD. (with passion.)
mf
Ah! this is love, yet a - sleep, Who with his wing..... has ca -
Même mouv't.
mf
Ped. * Ped. *
- ress'd you: Your heart, though too strong to weep, My death as -
Ped. * Ped. *


sured... has de - press'd you! Ah! this is
Ped. *
love, yet a - sleep, Who with his wing has ca - ress'd you;
Ped. *
Your heart, though too strong to weep, Is sad, my death has de - press'd you!
p
mf LAKME.
Ah! yes! an en - e - my bold, 'Tis whose hot breath has ca - ress'd me,
mf
Ped. * Ped. * Ped. * Ped. *


All my heart has trem-bled with cold, While the doom of death op - press'd me!
p
Ah, yes! an en-e-my bold, 'Tis whose hot breath has ca - ress'd
GERALD. f
Your heart is
Ped. * Ped * Ped. * Ped. *
p
me, Ah! this tho't of death op - press'd me!
too strong to weep, But tho'ts of death, have op - press'd you!
f
Ped. *
sf


Moderato.
p
Andante quasi Allegretto. LAKME. (mysteriously).
p
In the forest, quite near by, A lit-tle cab-in is hid-ing;
Andante quasi Allegretto.
ppp
les 2 Ped.
Built of bam-boo, light and dry, 'Neath a tall tree, shade pro-vid-ing; Like a nest for tim-id
Ped. *
birds, 'Mid flow'ring vines there a-bid-ing; And with welcome, plain as words, It a-


poco rall. a tempo.
p
waits Two happy mates.....
'Mid flow'ring vines there a - bid - ing; With welcome
a tempo.
plainer than words. Ah! two hap-py mates it a - waits.
avec la voix.
a tempo.
Ped.
Ped.
p
It escapes all curious eyes, Outside no secret re - veal - ing,
Ped.
While the wood all si - lent lies, And surrounds it with jealous feel - ing. There 'tis you will follow
Ped.


pp
me ; Each day when dawn is first break - ing, Smiling, there I'll come at wak - ing, And 'tis
GERALD. (*Repeats* LAKME'S *words.*)
poco rall. a tempo.
p
there that you will dwell !..... Each day when the dawn is break-ing, With smiles you'll
a tempo.
suivez.
Ped.
LAKME.
Smiling, I'll come at wak - ing, And 'tis there that you will dwell !
come there at wak - ing, And 'tis there that you will dwell !
pp
avec la voix.
Ped. *
pp

GERALD. (*with passion.*)

Sweet - est of en - chant - ress - - es, Say more of that re-

p

LAKME.

Ah! come, come! time now press - es.... And fleet - ing hours are

- sort!....

GERALD.

short! You wish that I should hide me, But can - not un - der -

En animant un peu.

sfz

- stand..... That hon - or must de - cide me, Where du - ty makes de - -

Encore plus anime. LAKME.

Lak - me implores with sup - pli - ca - tion!

- mand.... Ask of me rath - er life, than

Encore plus anima.

p

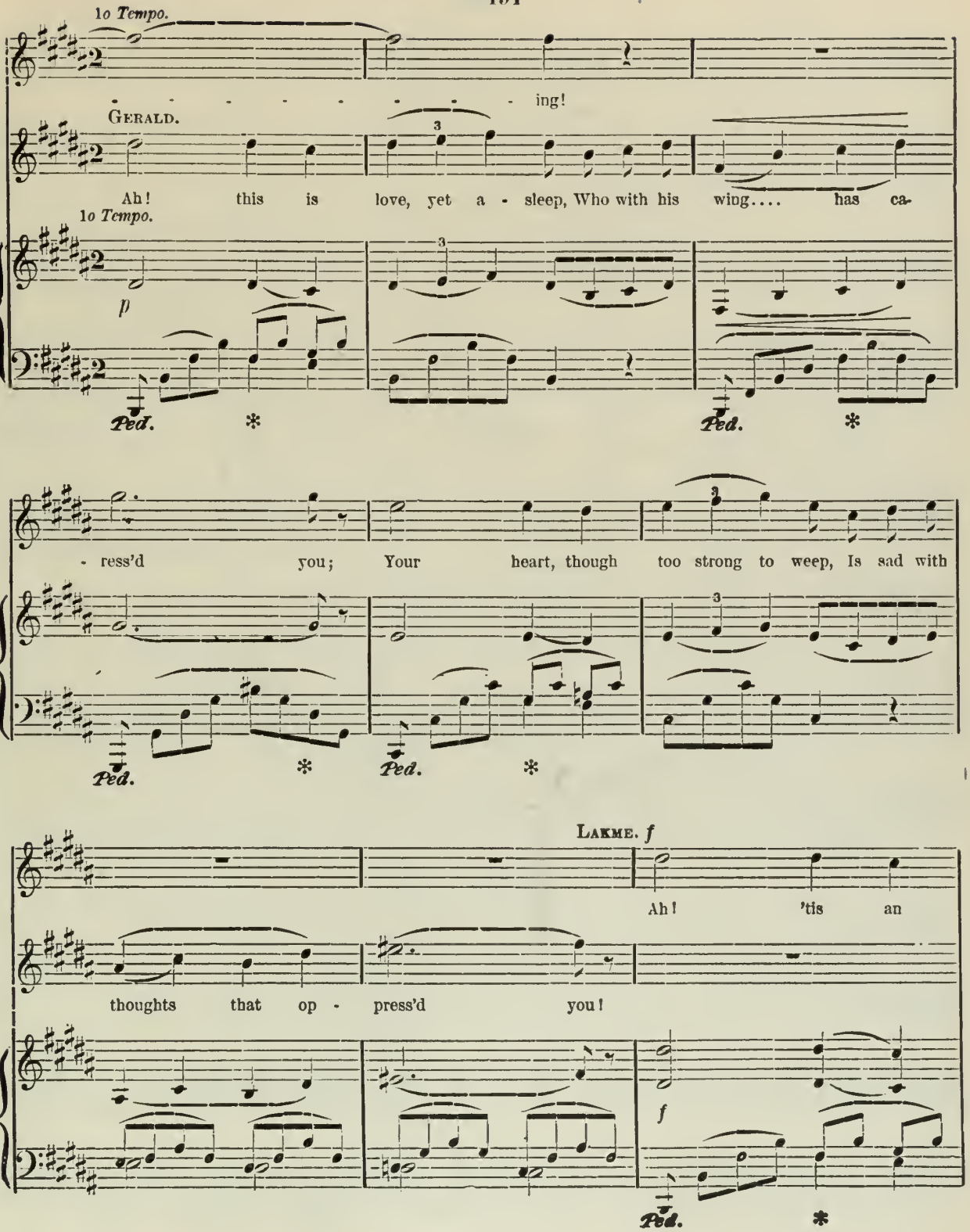
Have I lost my power to com - mand? ....

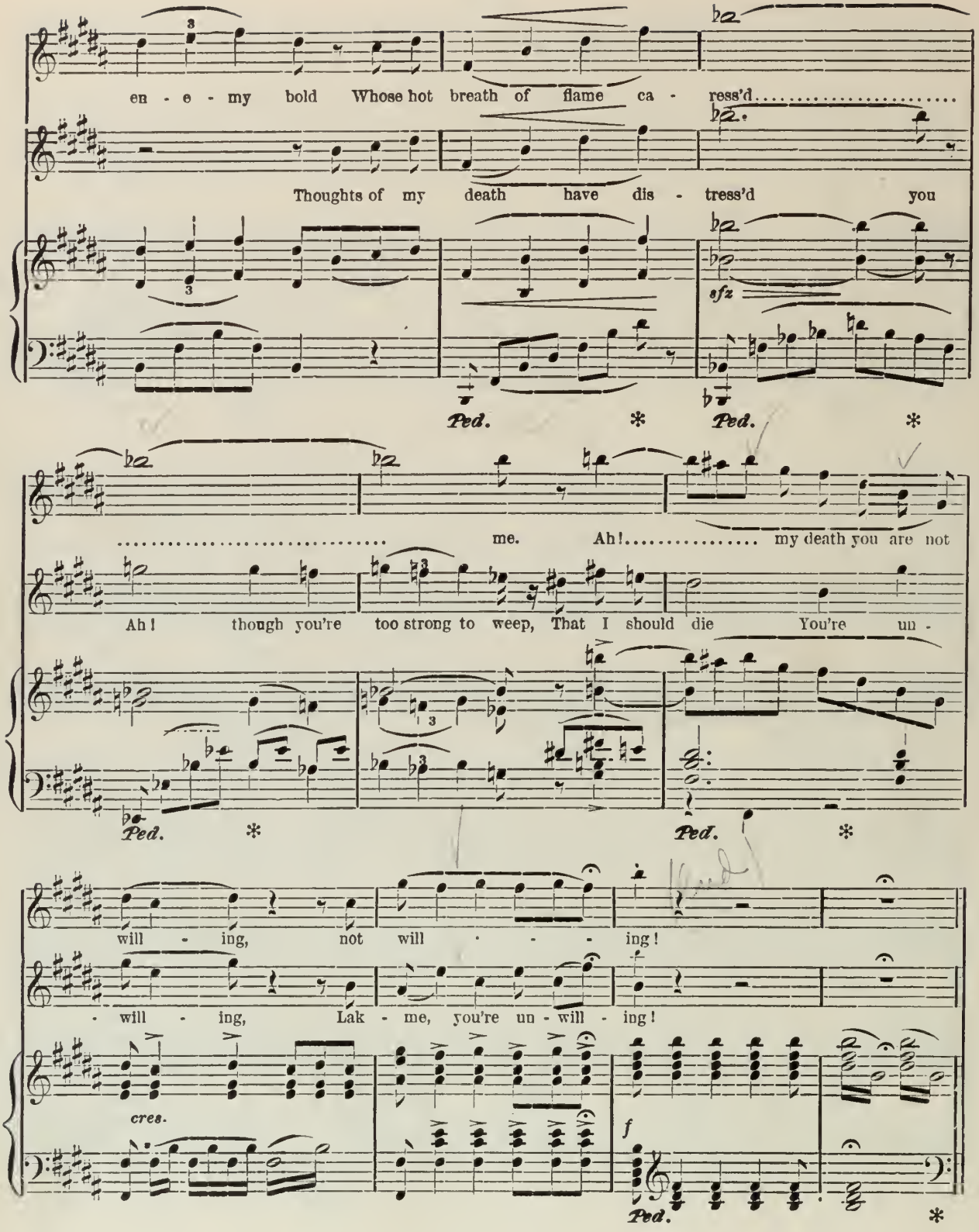
GERALD.

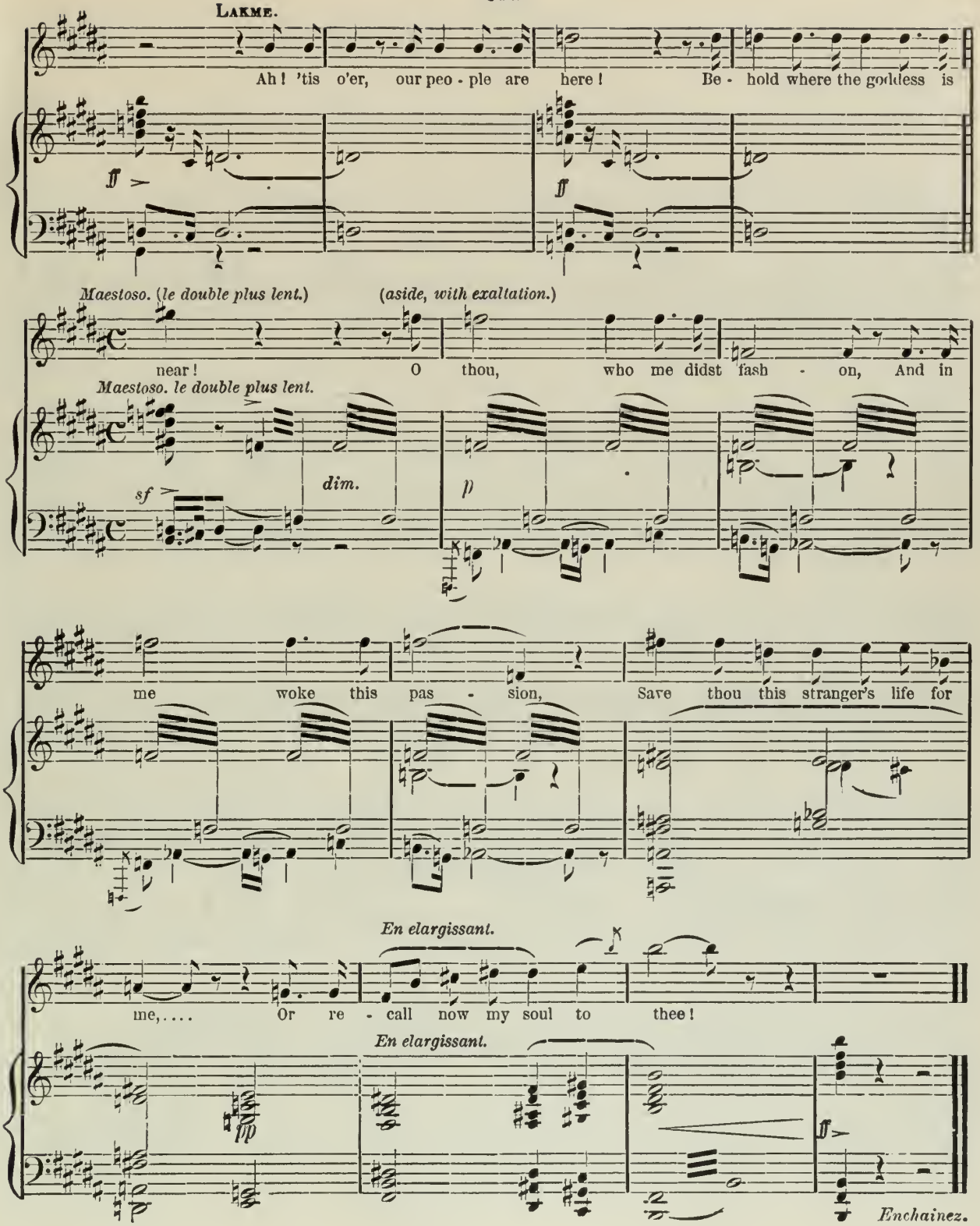
sta - tion! Ah! your eyes are

LAKME. (*with great energy.*)

fill - - ing!.... That you must die, I'm not will - - - -


1o Tempo.
- - - - - - - - ing!
GERALD.
Ah! this is love, yet a - sleep, Who with his wing.... has ca-
1o Tempo.
p
Ped. * Ped. *
- ress'd you; Your heart, though too strong to weep, Is sad with
Ped. * Ped. *
LAKME. f
Ah! 'tis an
thoughts that op - press'd you!
f
Ped. *

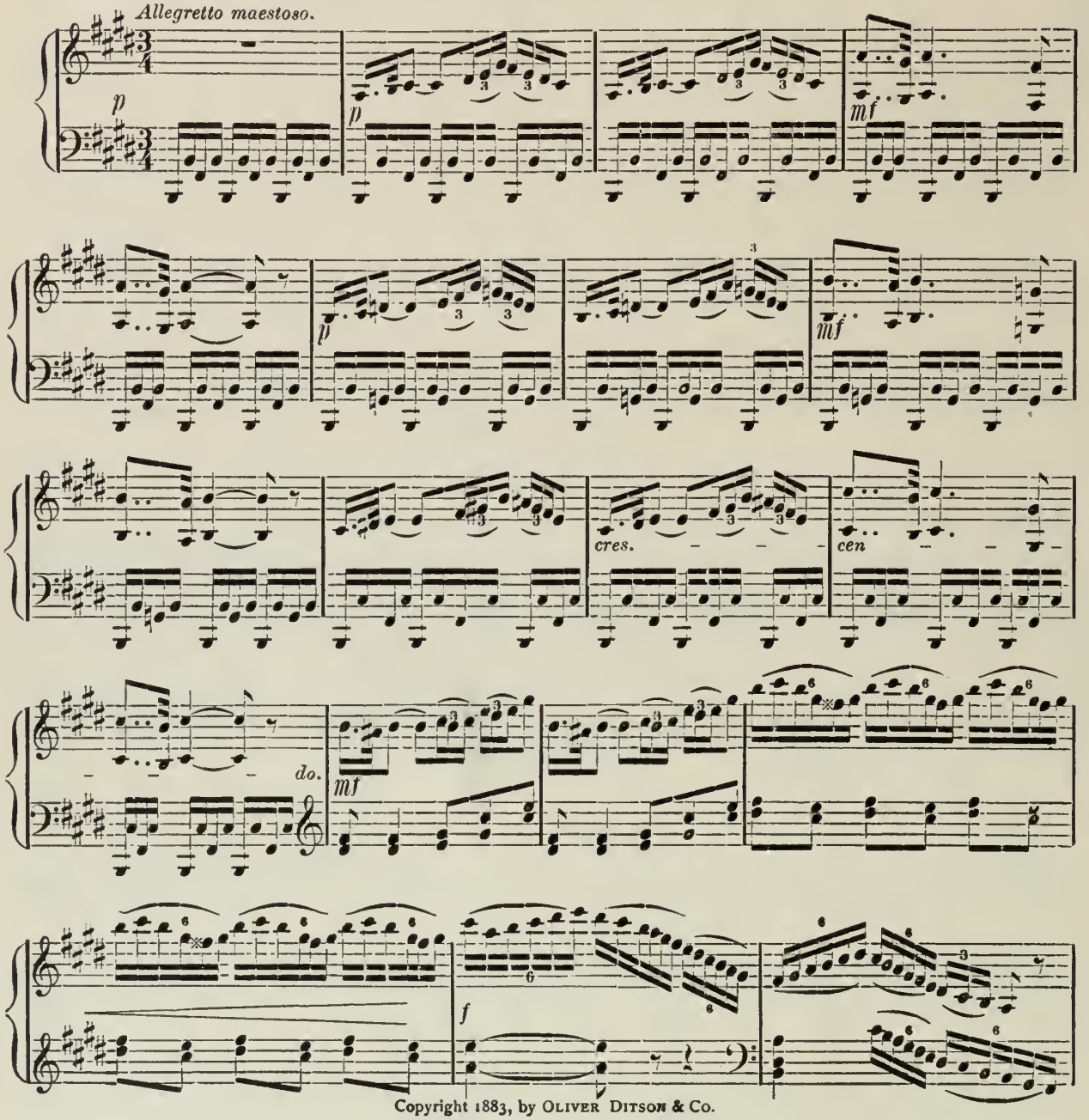

en - e - my bold Whose hot breath of flame ca - ress'd
Thoughts of my death have dis - tress'd you
sfz
Ped. * Ped. *
me. Ah! my death you are not
Ah! though you're too strong to weep, That I should die You're un -
Ped. * Ped. *
will - ing, not will - - - ing!
- will - ing, Lak - me, you're un - will - ing!
cres.
f
Ped. *


LAKME.
Ah! 'tis o'er, our peo - ple are here! Be - hold where the goddess is
Maestoso. (le double plus lent.)
(aside, with exaltation.)
near! O thou, who me didst fash - on, And in
Maestoso. le double plus lent.
sf
dim.
p
me woke this pas - sion, Save thou this stranger's life for
En elargissant.
me,.... Or re - call now my soul to thee!
En elargissant.
fp
Enchainez.

DOURGA, O HEAR MY PRAYER.

No. 14. Finale.

SCENE X. GERALD, FREDERIC, ELLEN, ROSE, MISTRESS BENSON, *then* NILAKANTHA, *Brahmins, Sacred dancers, Hindoos, then* LAKME. *Priests arrive and move towards the Pagoda.*



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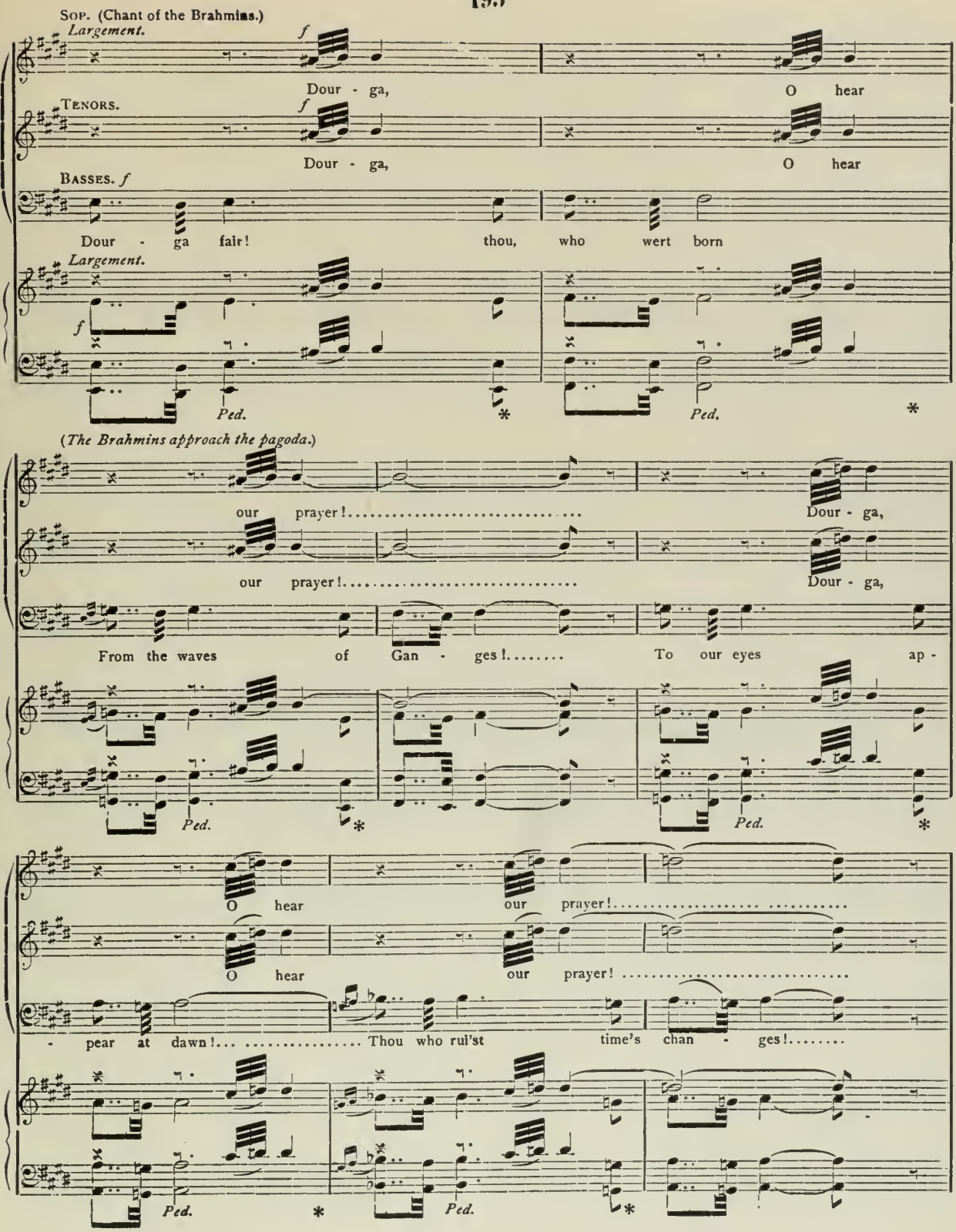
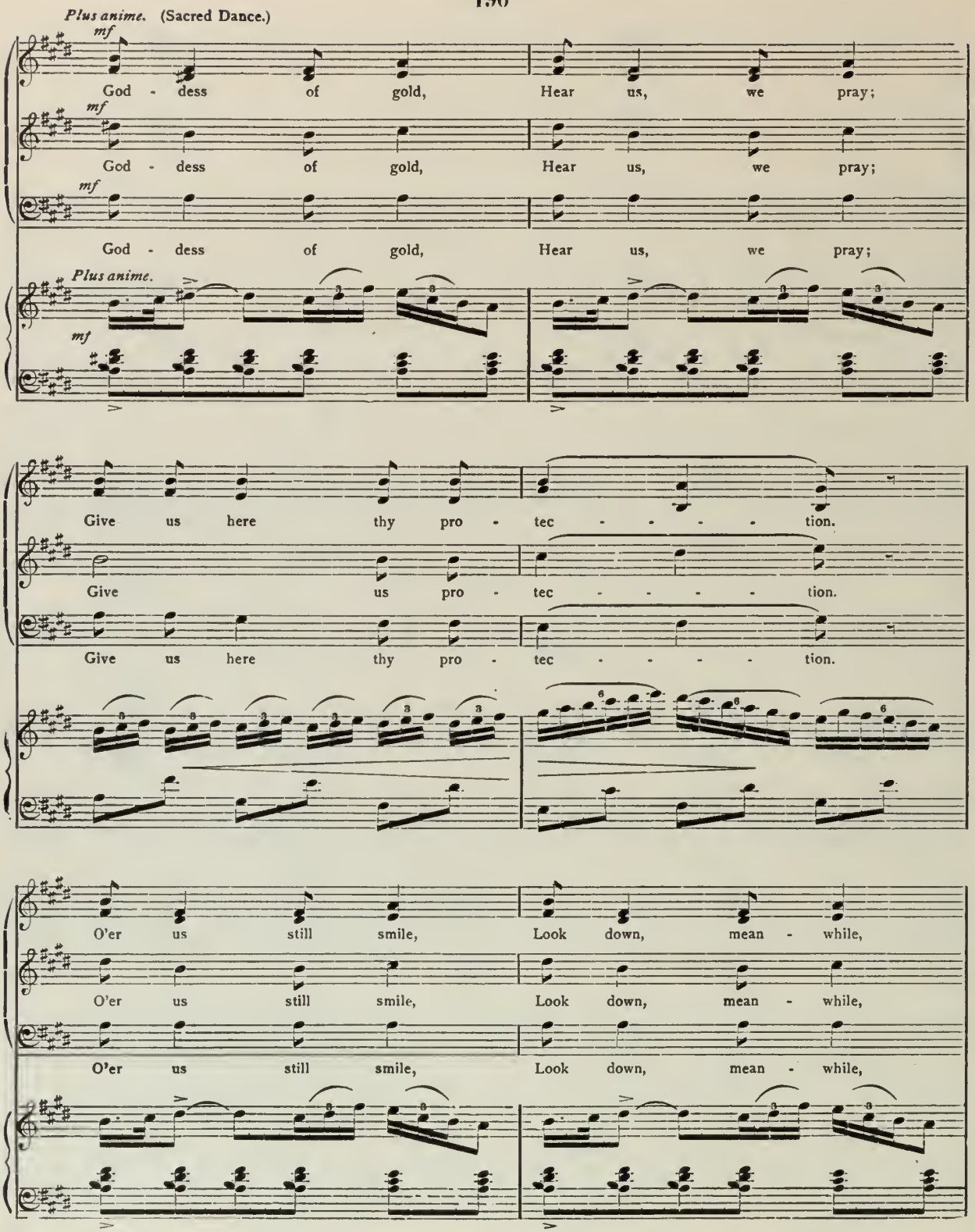
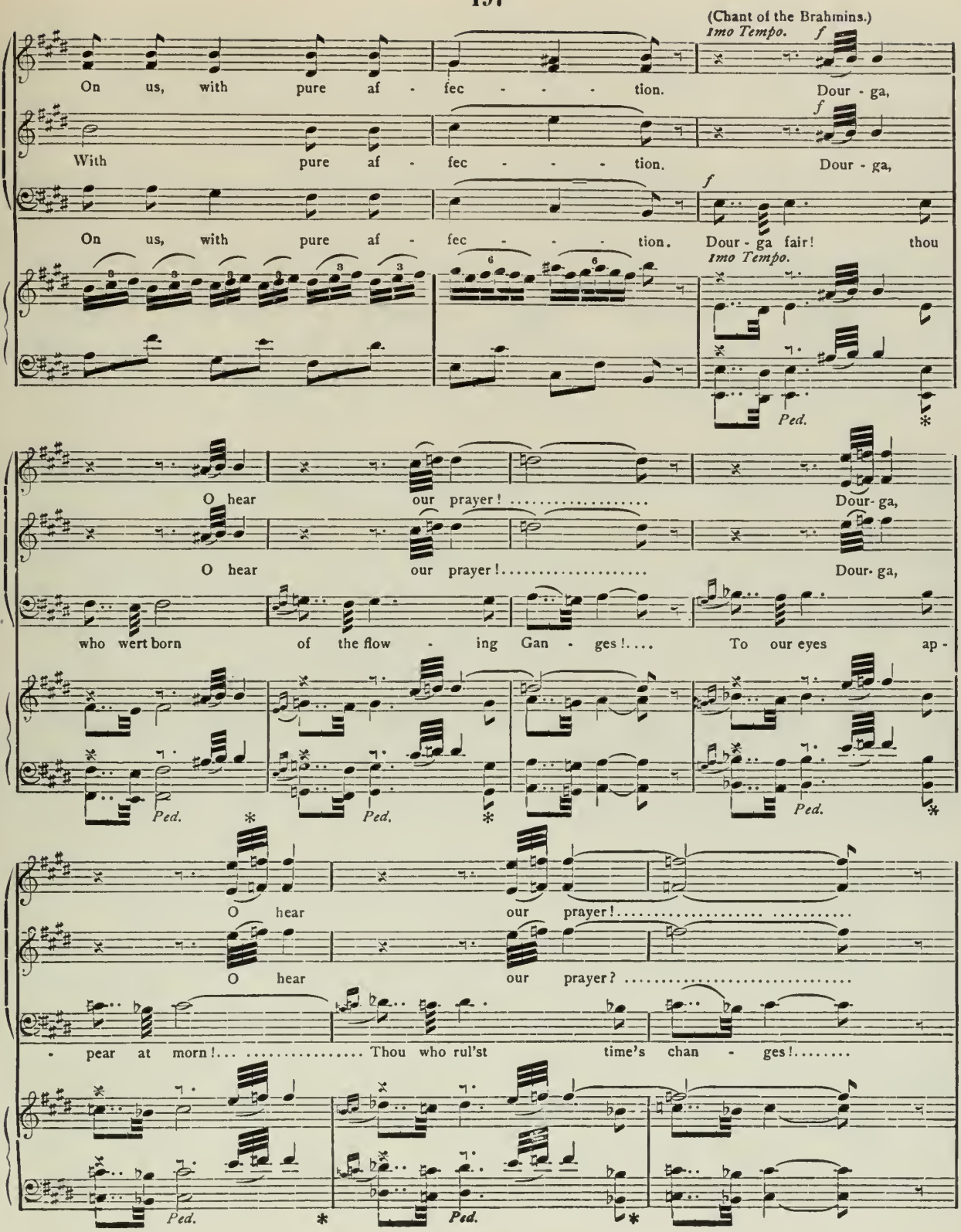
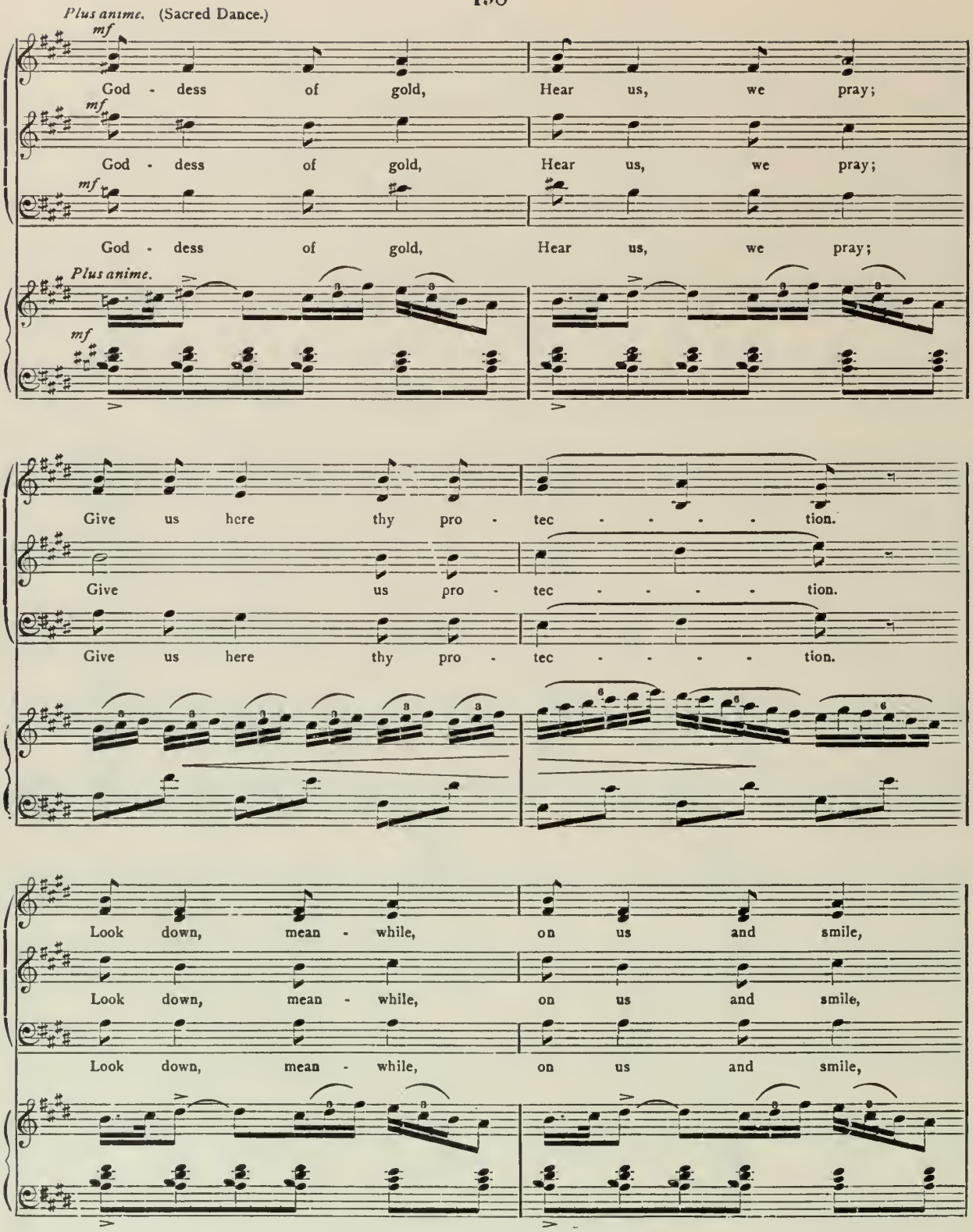
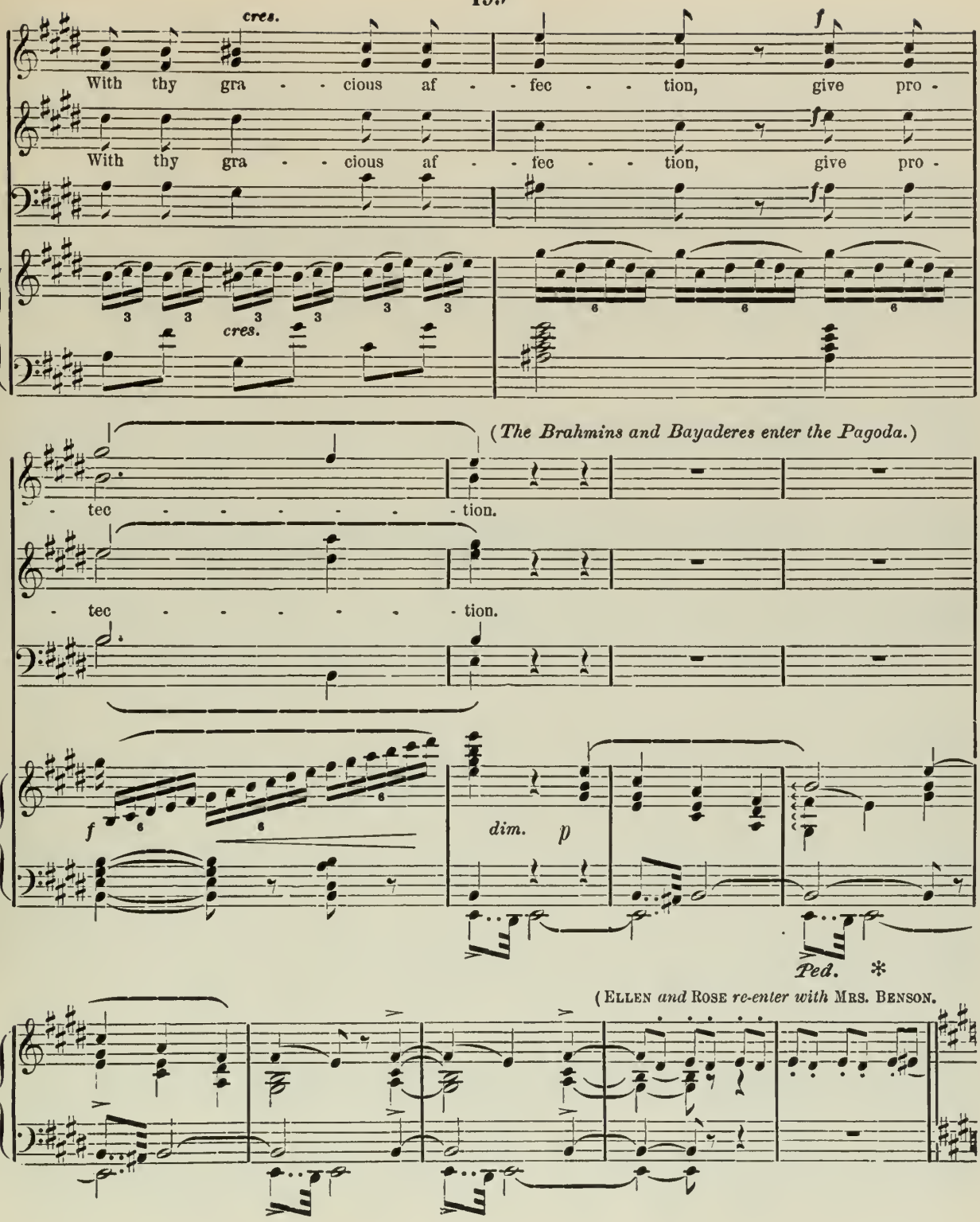
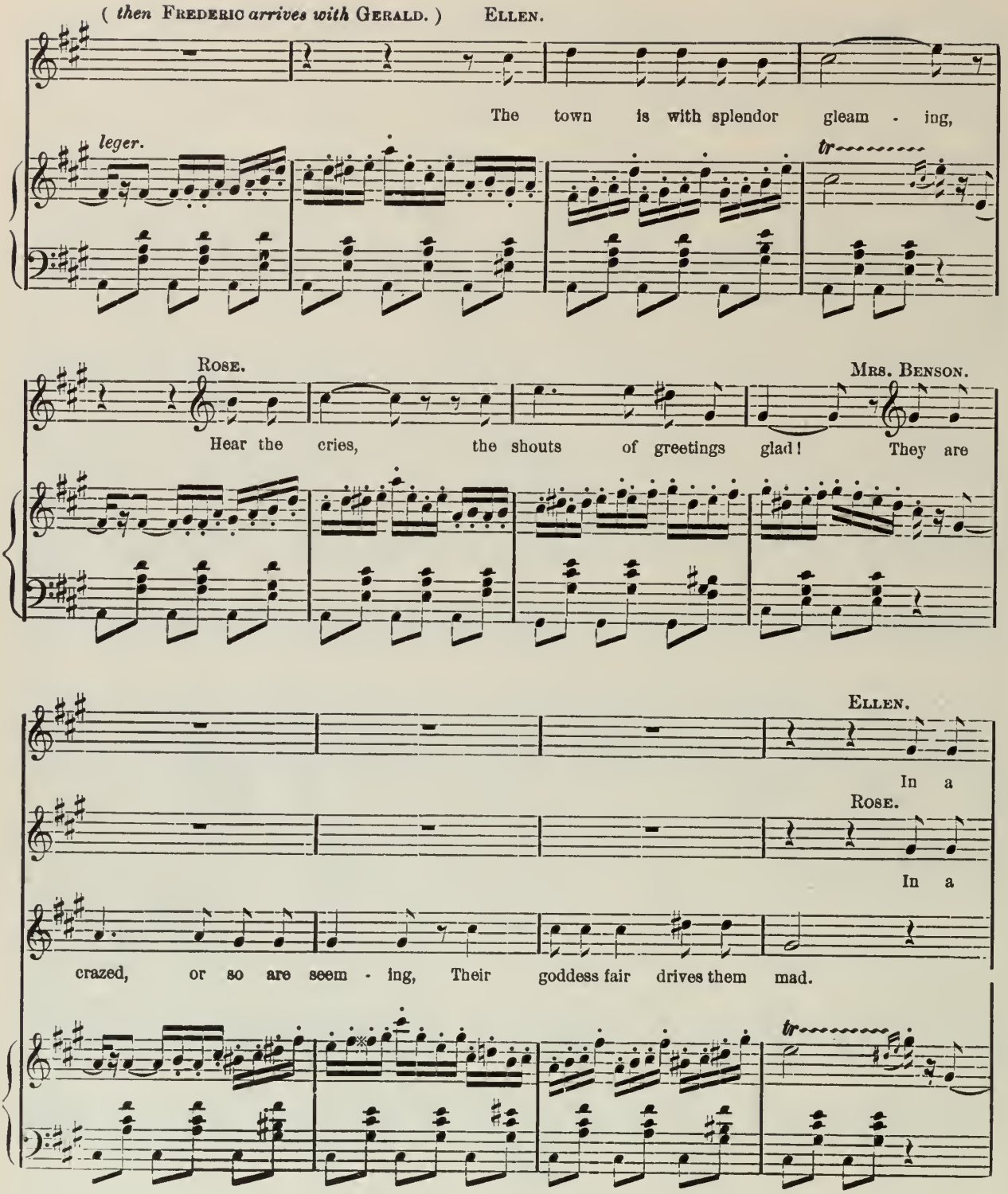

Sop. (Chant of the Brahmins.)
Largement.
f
Dour - ga,
O hear
Tenors.
f
Dour - ga,
O hear
Basses. f
Dour - ga fair!
thou, who wert born
Largement.
f
Ped.
*
Ped.
*
(The Brahmins approach the pagoda.)
our prayer!.....
Dour - ga,
our prayer!.....
Dour - ga,
From the waves of Gan - ges!.....
To our eyes ap -
Ped.
*
Ped.
*
O hear
our prayer!.....
O hear
our prayer!.....
- pear at dawn!.....
Thou who rul'st
time's chan - ges!.....
Ped.
*
Ped.
*

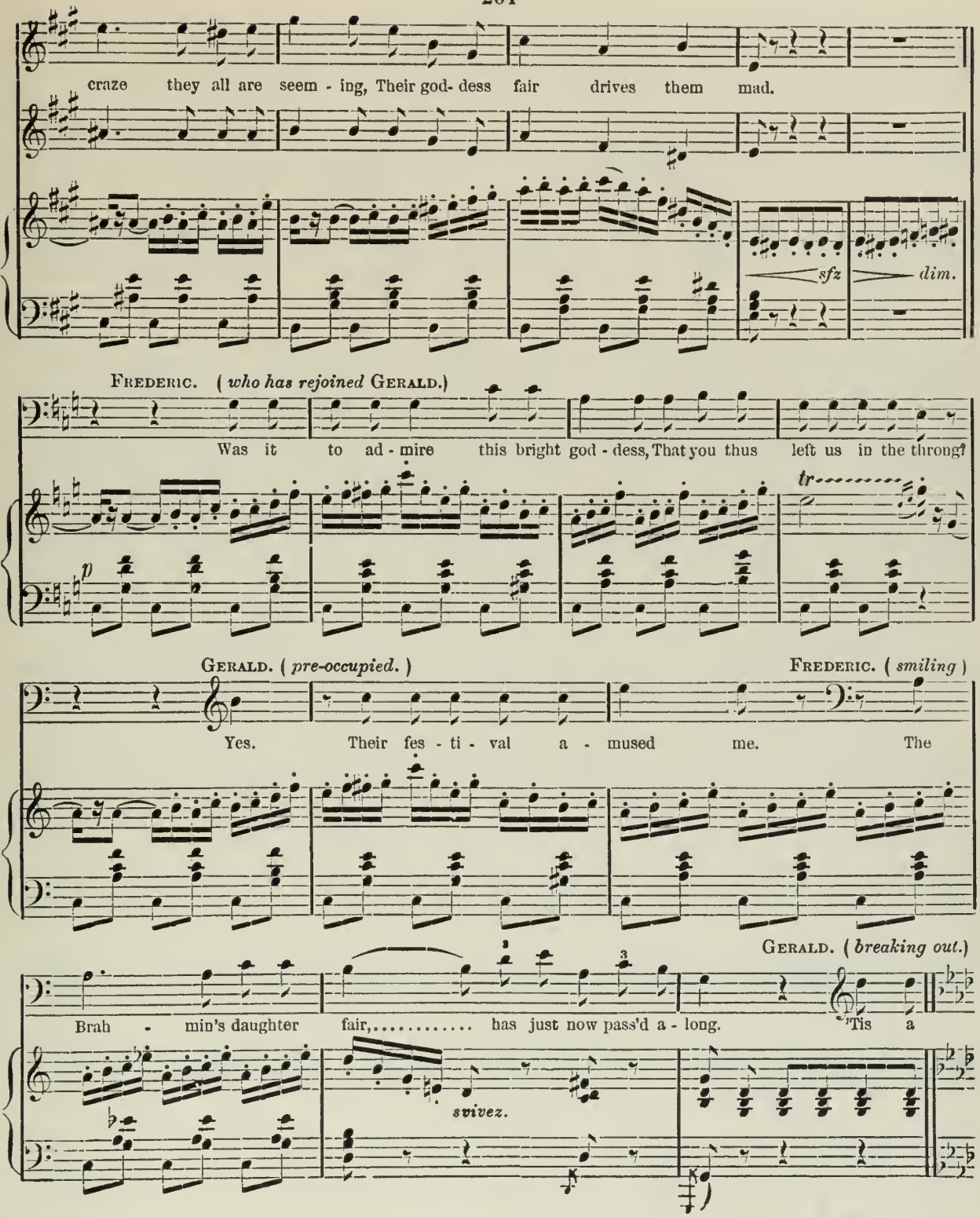

Plus anime. (Sacred Dance.)
mf
God - dess of gold, Hear us, we pray;
mf
God - dess of gold, Hear us, we pray;
mf
God - dess of gold, Hear us, we pray;
Plus anime.
mf
Give us here thy pro - tec - - - - tion.
Give us pro - tec - - - - tion.
Give us here thy pro - tec - - - - tion.
O'er us still smile, Look down, mean - while,
O'er us still smile, Look down, mean - while,
O'er us still smile, Look down, mean - while,

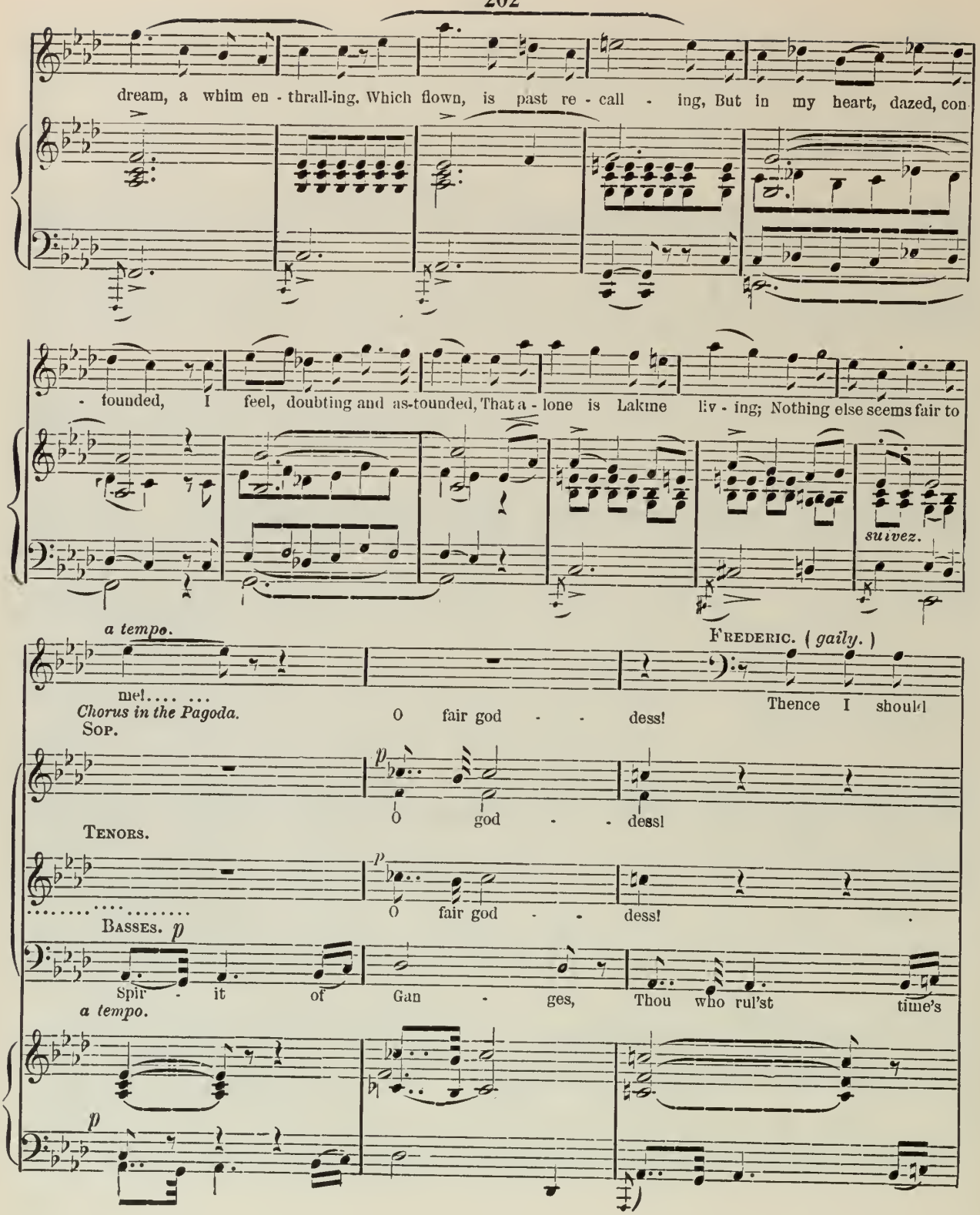

(Chant of the Brahmins.)
Imo Tempo.
f
On us, with pure af - fec - - - - tion.
Dour - ga,
With pure af - fec - - - - tion.
Dour - ga,
On us, with pure af - fec - - - - tion.
Dour - ga fair! thou
Imo Tempo.
Ped.
O hear our prayer! .....
Dour- ga,
O hear our prayer! .....
Dour- ga,
who wert born of the flow - ing Gan - ges! .... To our eyes ap -
Ped.
Ped.
Ped.
O hear our prayer! .....
O hear our prayer? .....
- pear at morn! ..... Thou who rul'st time's chan - ges! .....
Ped.
Ped.

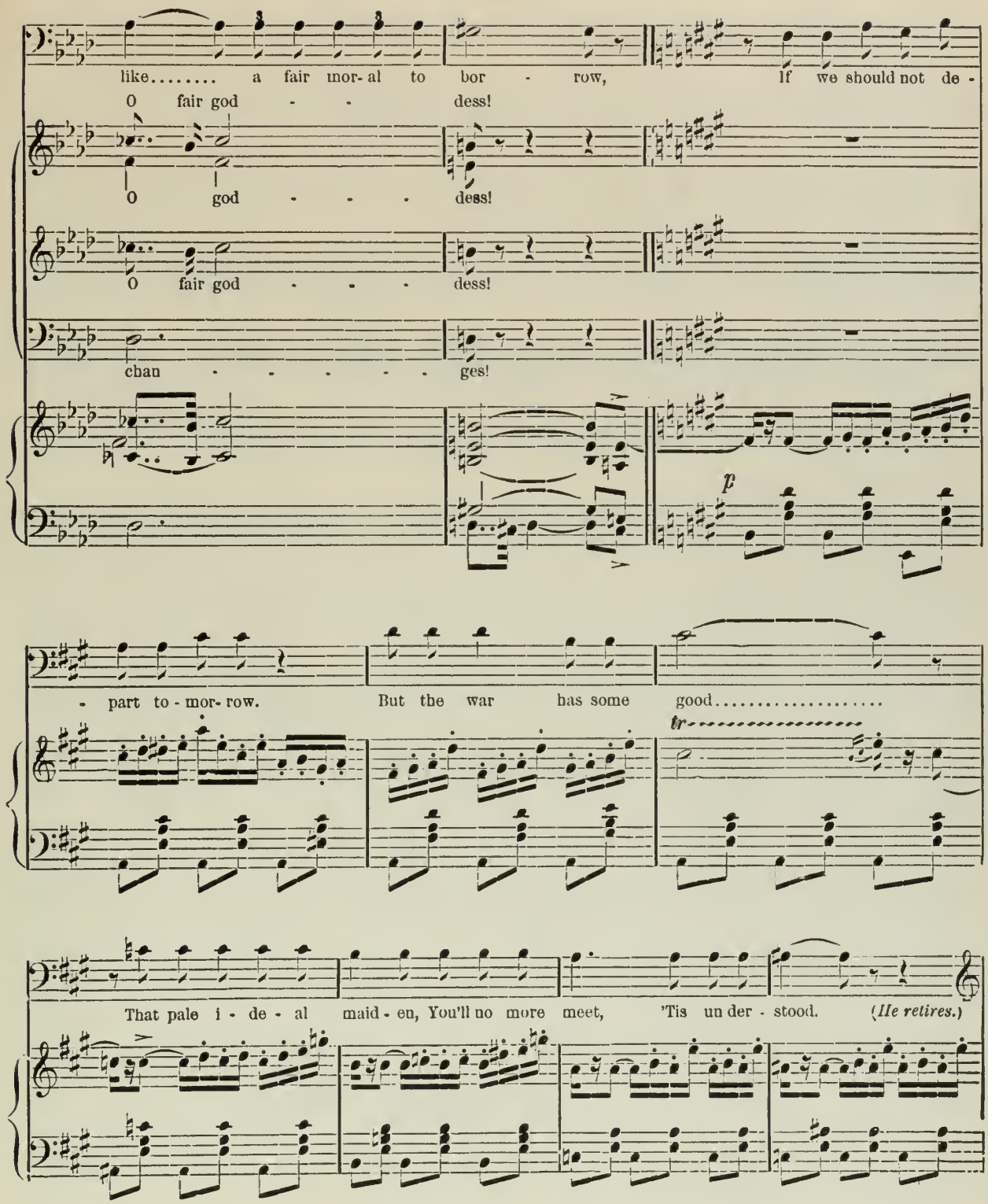

Plus anime. (Sacred Dance.)
mf
God - dess of gold, Hear us, we pray;
mf
God - dess of gold, Hear us, we pray;
mf
God - dess of gold, Hear us, we pray;
Plus anime.
mf
Give us here thy pro - tec - - - - tion.
Give us pro - tec - - - - tion.
Give us here thy pro - tec - - - - tion.
Look down, mean - while, on us and smile,
Look down, mean - while, on us and smile,
Look down, mean - while, on us and smile,


cres.
With thy gra - - cious af - - fec - - tion, give pro -
f
With thy gra - - cious af - - fec - - tion, give pro -
cres.
(The Brahmins and Bayaderes enter the Pagoda.)
- tec - - - - - - - tion.
- tec - - - - - - - tion.
f
dim. p
Ped. *
(Ellen and Rose re-enter with Mrs. Benson.

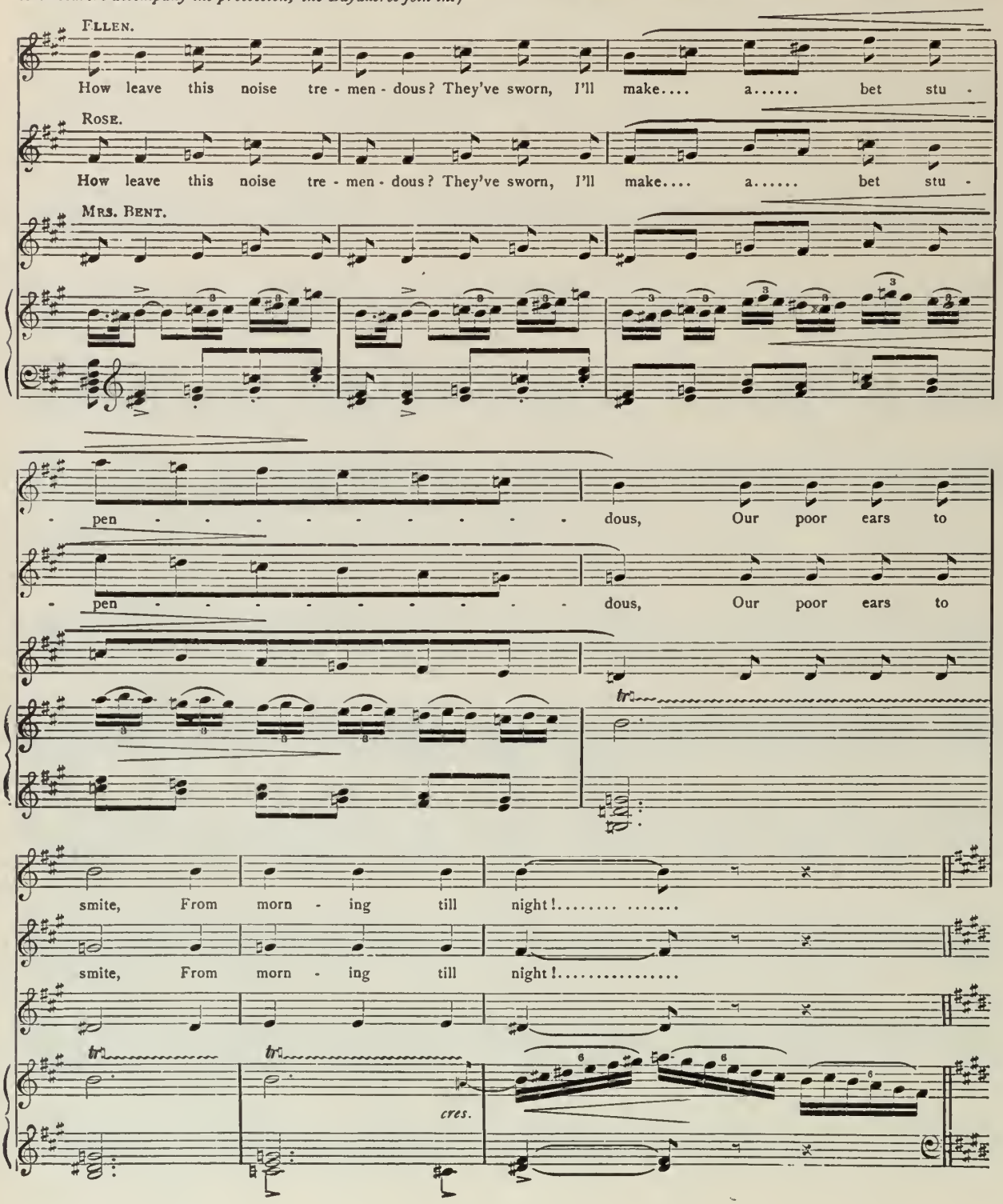

(then FREDERIC arrives with GERALD.)
ELLEN.
The town is with splendor gleam - ing,
leger.
tr
ROSE.
MRS. BENSON.
Hear the cries, the shouts of greetings glad! They are
ELLEN.
In a
ROSE.
In a
crazed, or so are seem - ing, Their goddess fair drives them mad.
tr

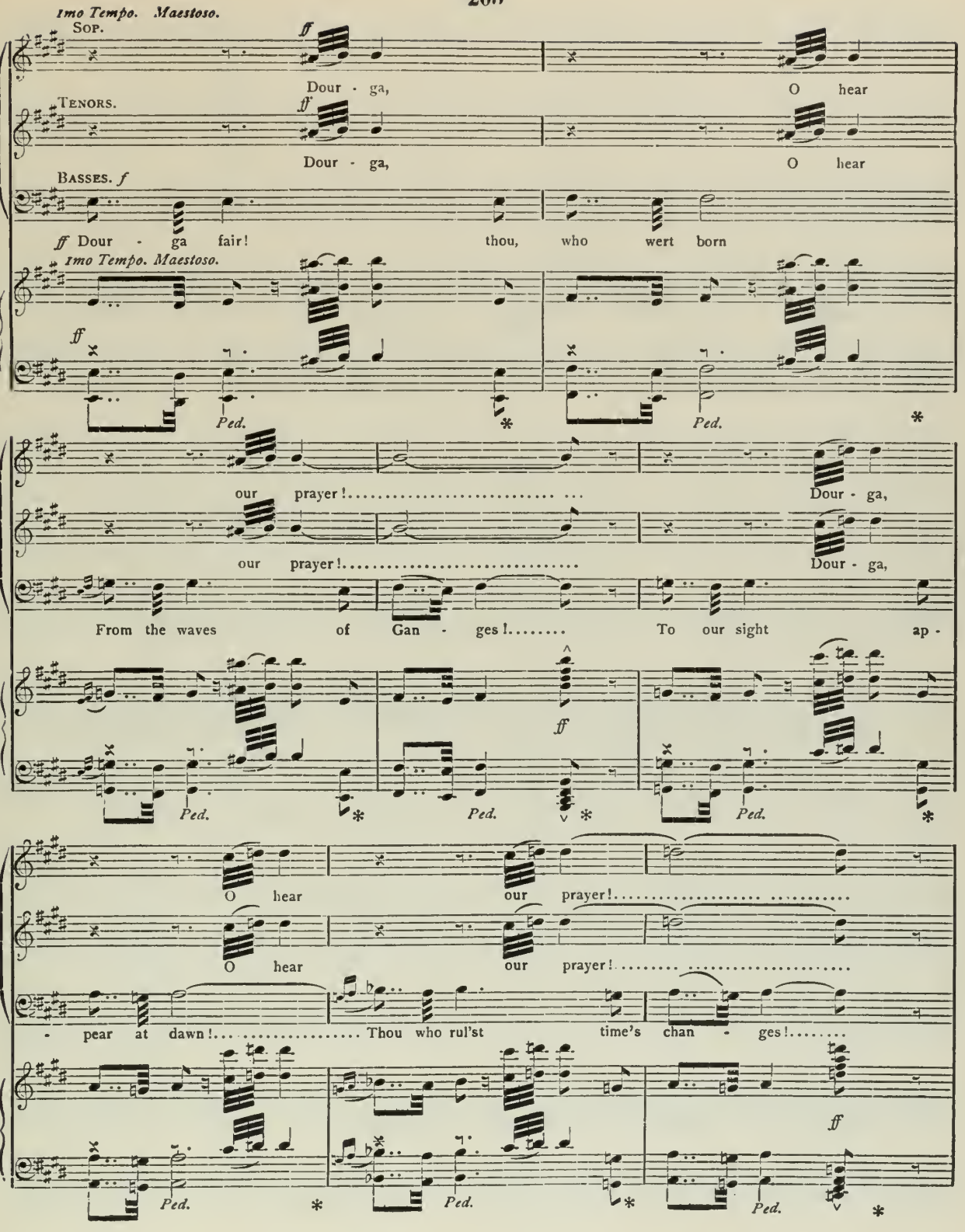

craze they all are seem - ing, Their god- dess fair drives them mad.
sfz
dim.
FREDERIC. (who has rejoined GERALD.)
Was it to ad - mire this bright god - dess, That you thus left us in the throng?
tr
GERALD. (pre-occupied.)
FREDERIC. (smiling)
Yes. Their fes - ti - val a - mused me. The
GERALD. (breaking out.)
Brah - min's daughter fair,..... has just now pass'd a - long. 'Tis a
3
3
svivez.

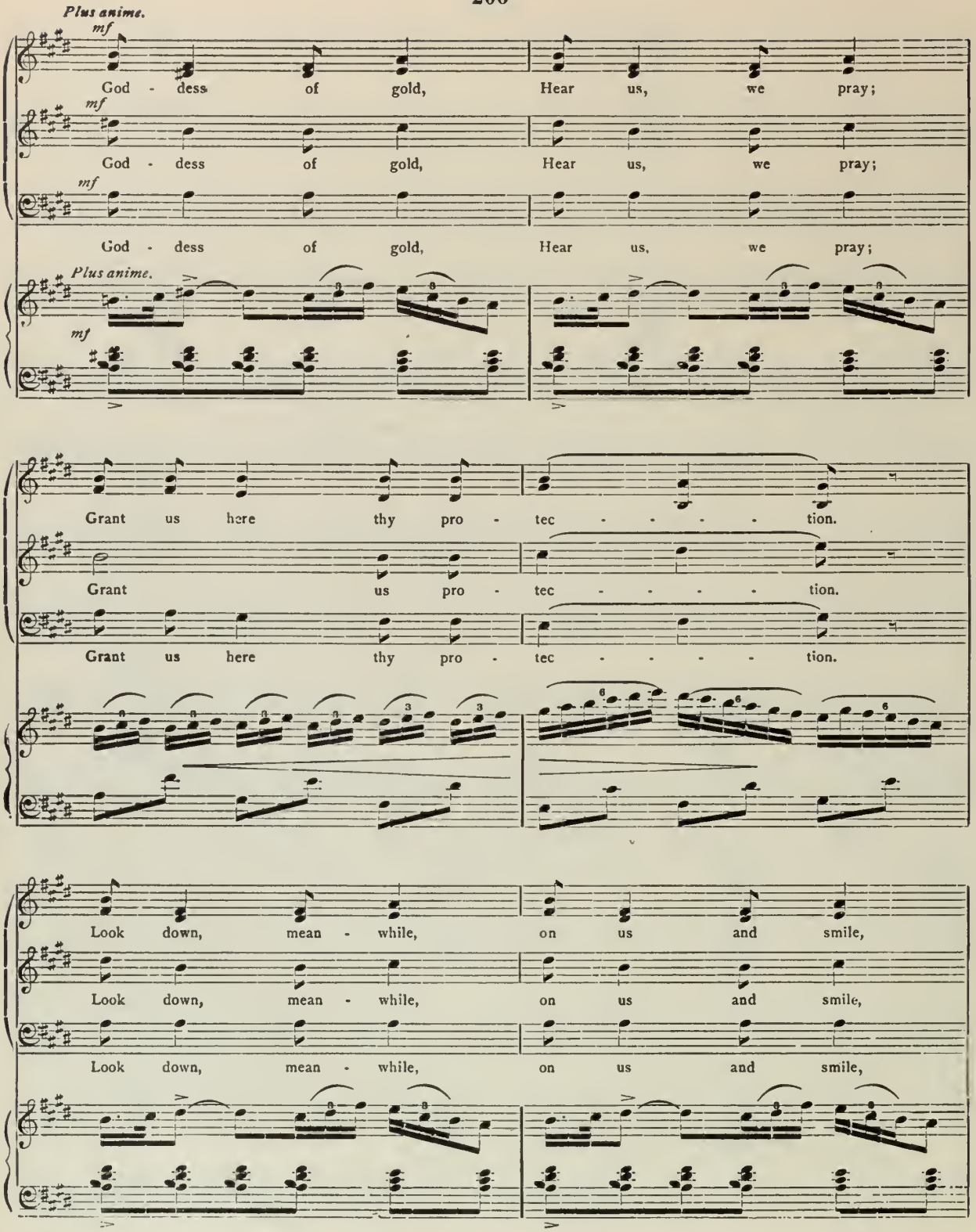

dream, a whim en - thrall-ing. Which flown, is past re - call - ing, But in my heart, dazed, con
- founded, I feel, doubting and as-tounded, That a - lone is Lakme liv - ing; Nothing else seems fair to
suivez.
a tempo.
me!.... ...
FREDERIC. (gaily.)
Thence I should
Chorus in the Pagoda.
SOP.
O fair god - - dess!
p
O god - - dess!
TENORS.
O fair god - - dess!
BASSES. p
Spir - it of Gan - ges, Thou who rul'st time's
a tempo.
p

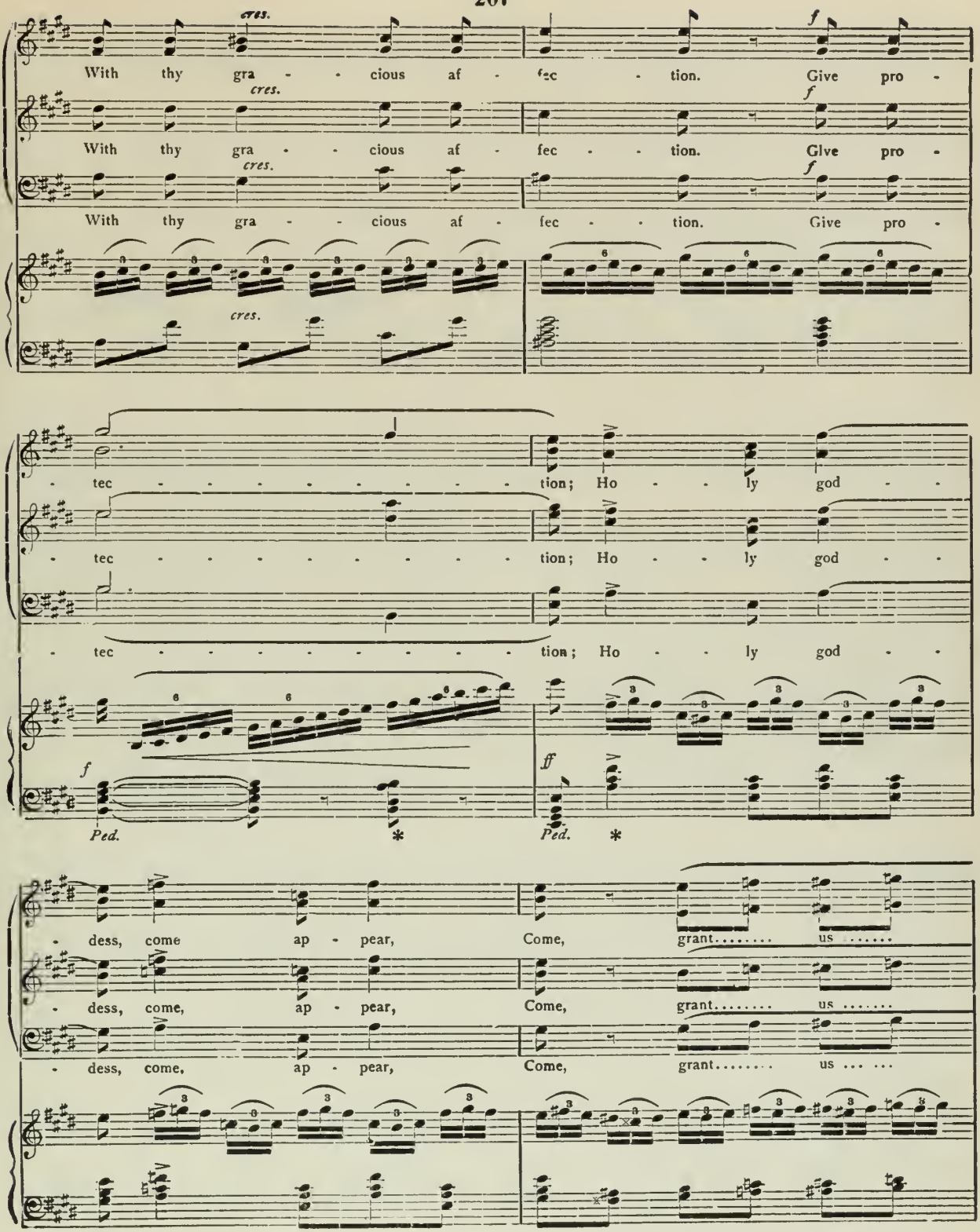

like..... a fair mor- al to bor - row, If we should not de -
O fair god - - dess!
O god - - - dess!
O fair god - - - dess!
chan - - - - - - ges!
p
- part to - mor- row. But the war has some good.....
tr
That pale i - de - al maid - en, You'll no more meet, 'Tis un der - stood. (He retires.)

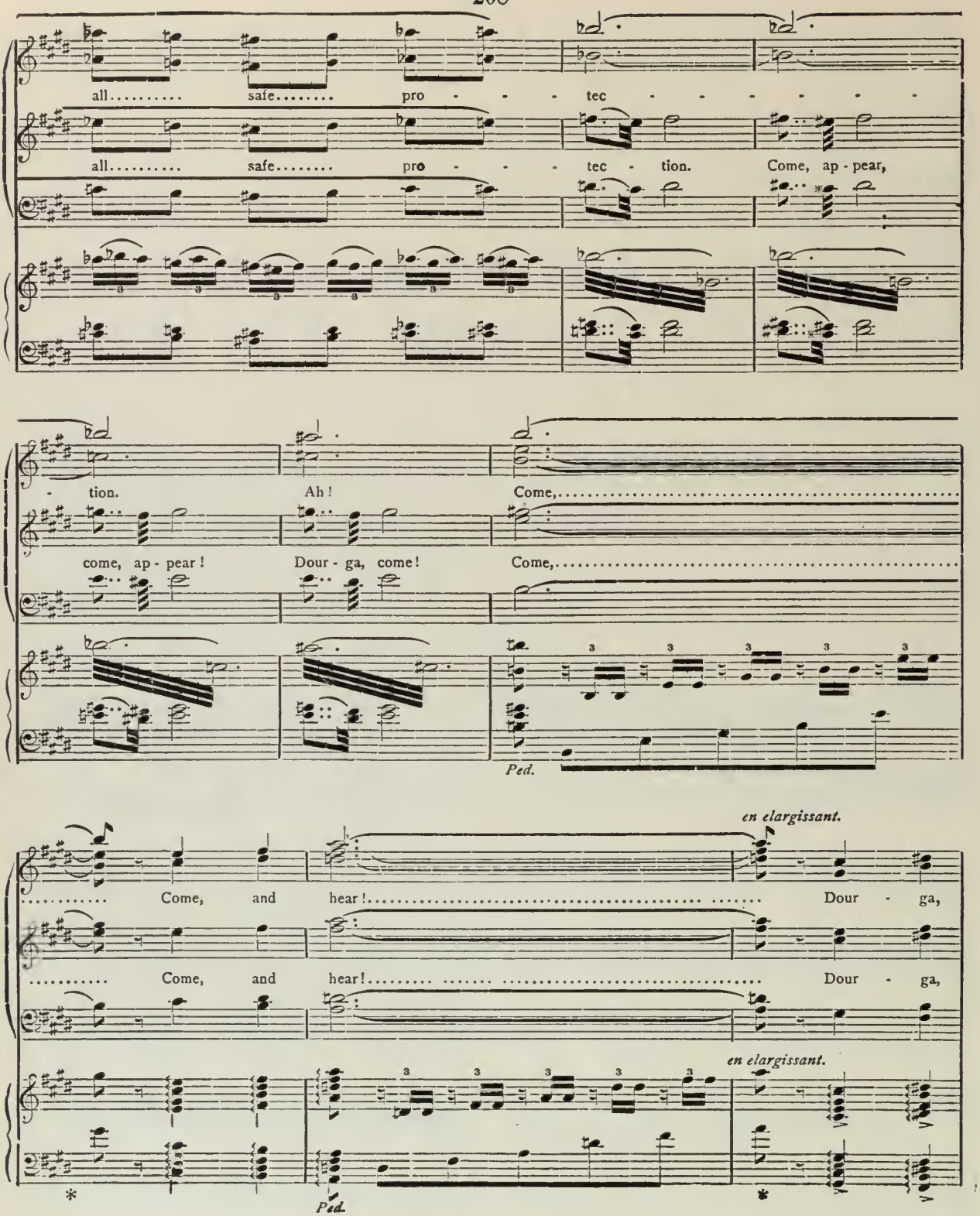
(The procession comes from the pagoda, escorting the ten-armed statue of the goddess Dourga, borne on a palaquin. Night has come, torch-bearers accompany the procession; the Bayaderes join in.)

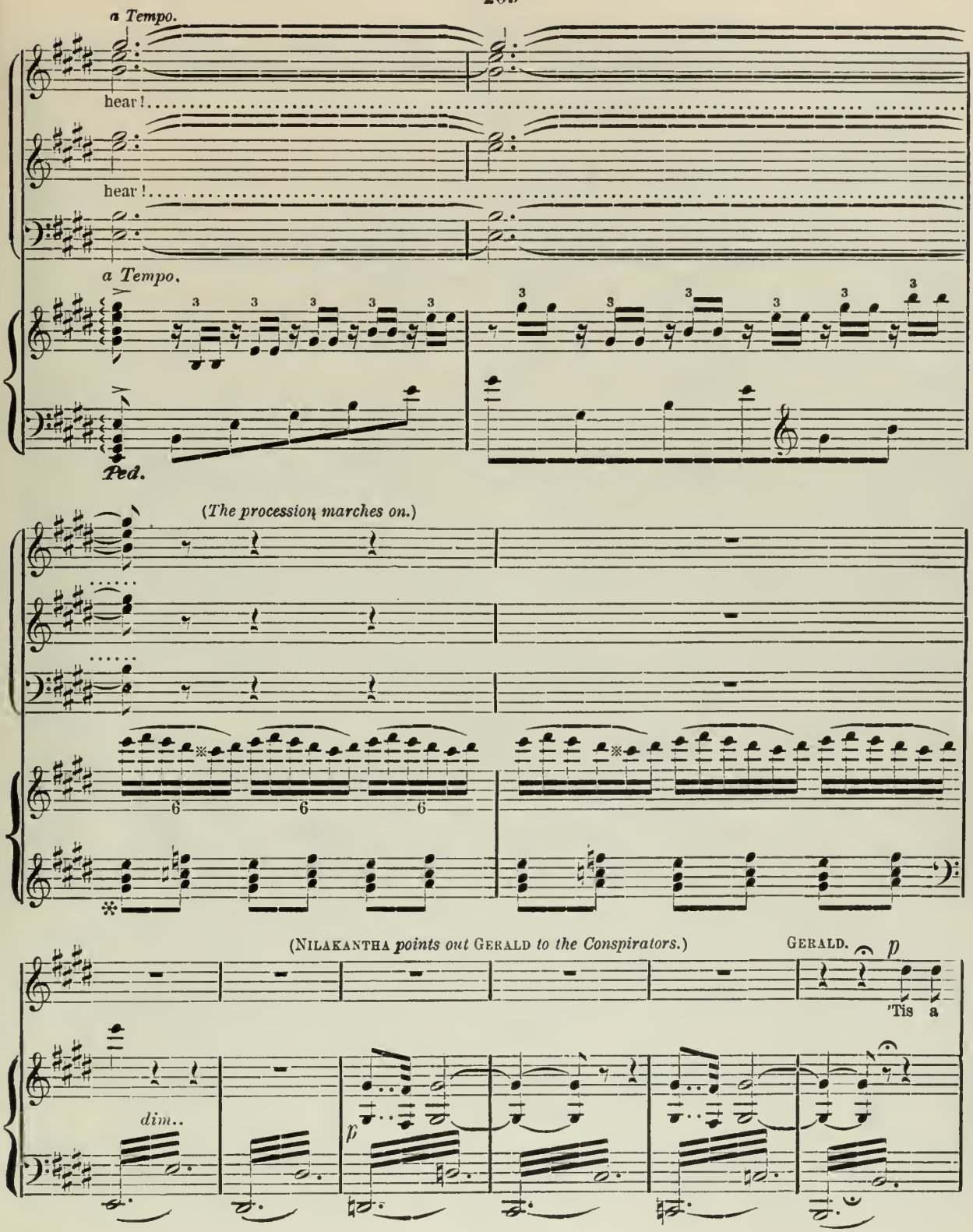


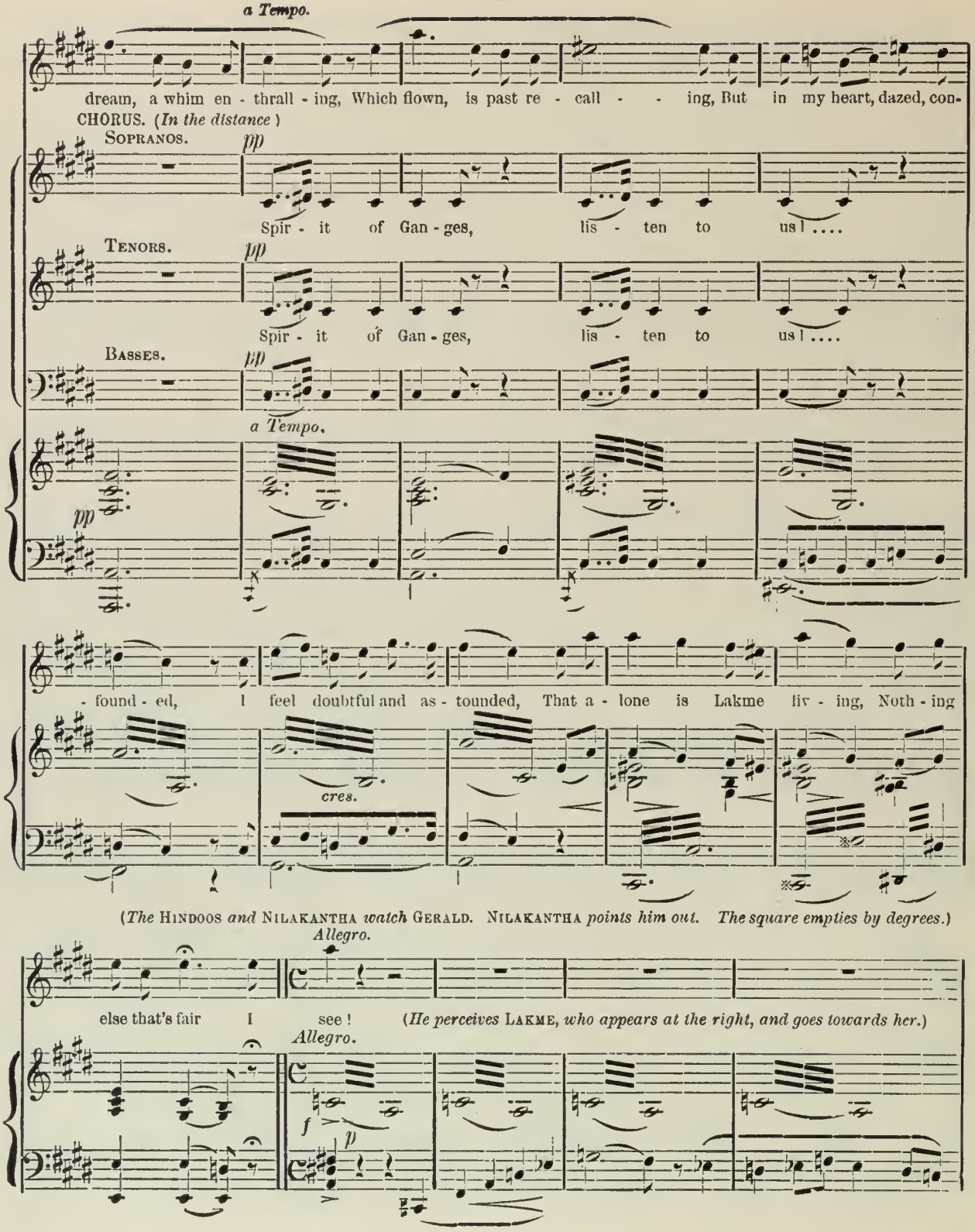

1mo Tempo. Maestoso.
Sop.
Tenors.
Basses. f
ff Dour - ga fair! thou, who wert born
Dour - ga, O hear
Dour - ga, O hear
1mo Tempo. Maestoso.
Ped.
our prayer! Dour - ga,
our prayer! Dour - ga,
From the waves of Gan - ges! To our sight ap -
O hear our prayer!
O hear our prayer!
- pear at dawn! Thou who rul'st time's chan - ges!


Plus anime.
mf
God - dess of gold, Hear us, we pray;
mf
God - dess of gold, Hear us, we pray;
mf
God - dess of gold, Hear us, we pray;
Plus anime.
mf
Grant us here thy pro - tec - - - - - tion.
Grant us pro - tec - - - - - tion.
Grant us here thy pro - tec - - - - - tion.
Look down, mean - while, on us and smile,
Look down, mean - while, on us and smile,
Look down, mean - while, on us and smile,

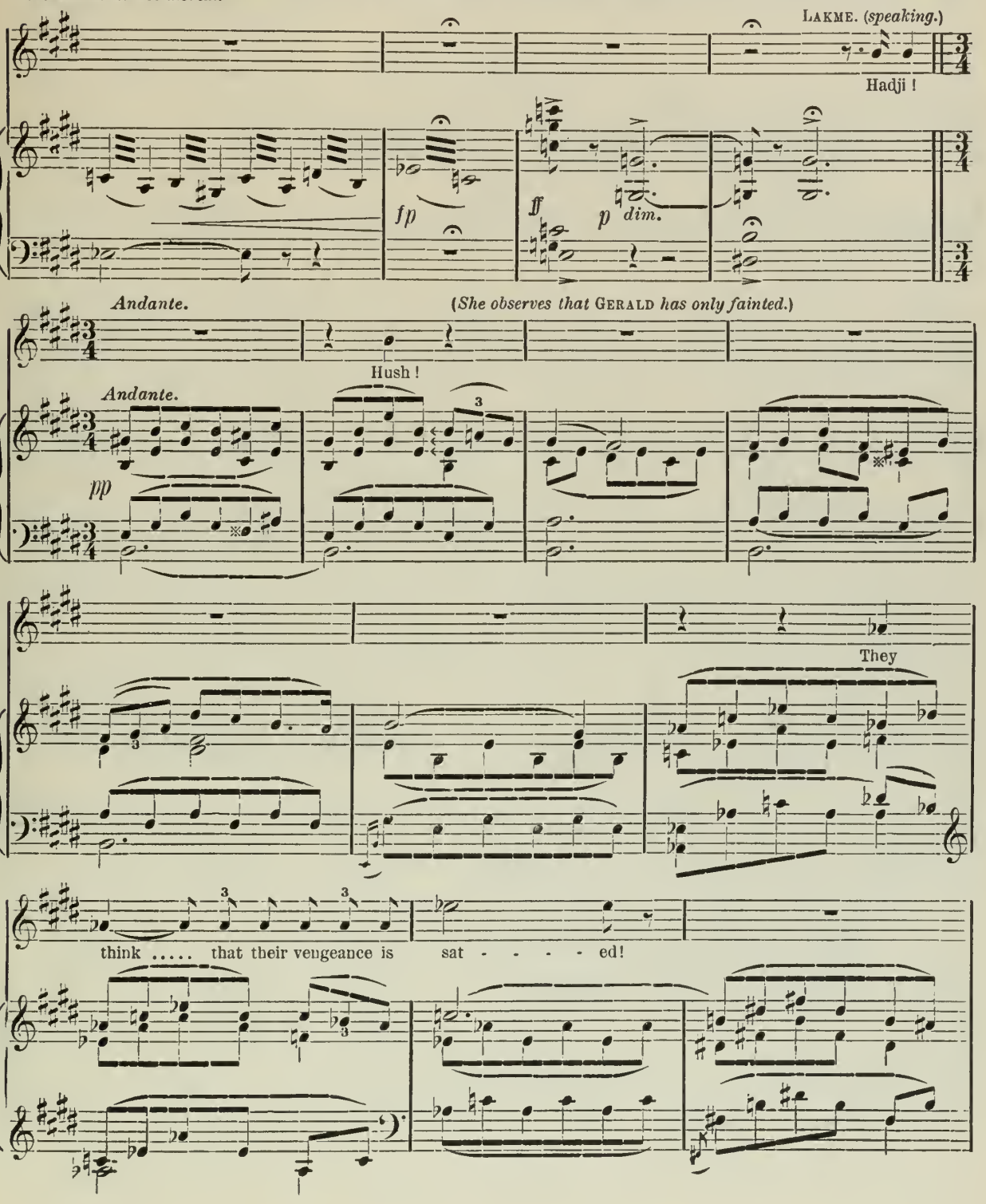

cres.
With thy gra - - cious af - fec - tion. Give pro -
f
With thy gra - - cious af - fec - - tion. Give pro -
With thy gra - - cious af - fec - - tion. Give pro -
- tec - - - - - - - - - - tion; Ho - - ly god - -
- tec - - - - - - - - - - tion; Ho - - ly god - -
- tec - - - - - - - - - - tion; Ho - - ly god - -
ff
Ped.
- dess, come ap - pear, Come, grant..... us .....
- dess, come, ap - pear, Come, grant..... us .....
- dess, come, ap - pear, Come, grant..... us ... ...

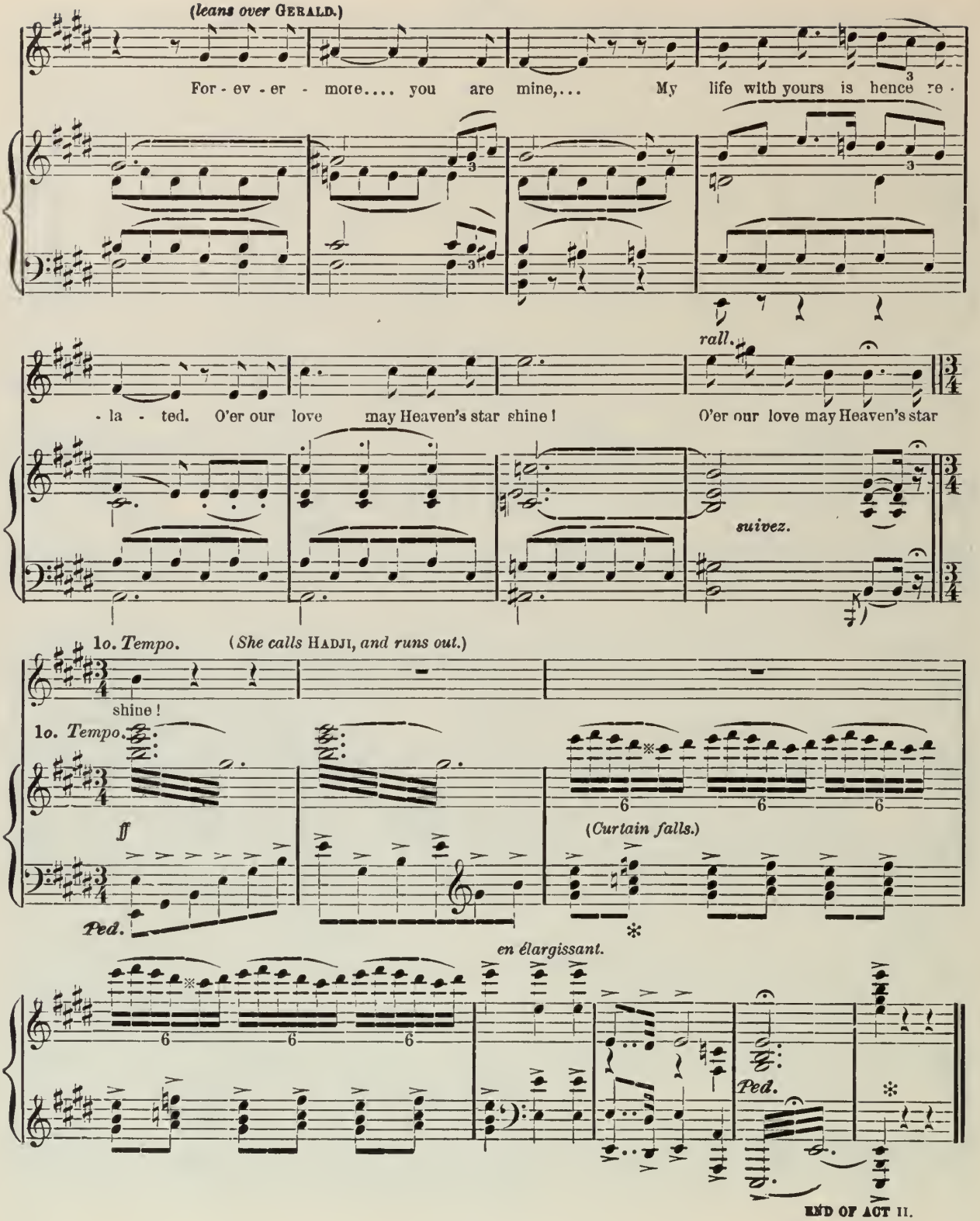

all..... safe..... pro - - - tec - - - - - - -
all..... safe..... pro - - - tec - tion. Come, ap - pear,
- tion. Ah! Come,.....
come, ap - pear! Dour - ga, come! Come,.....
Ped.
en elargissant.
..... Come, and hear!..... Dour - ga,
..... Come, and hear!..... Dour - ga,
en elargissant.
Ped.


a Tempo.
hear!
hear!
a Tempo.
Ped.
(The procession marches on.)
(NILAKANTHA points out GERALD to the Conspirators.)
GERALD.
p
'Tis a
dim..
p


a Tempo.
dream, a whim en - thrall - ing, Which flown, is past re - call - - ing, But in my heart, dazed, con-
CHORUS. (In the distance)
Sopranos.
pp
Spir - it of Gan - ges, lis - ten to us! ....
Tenors.
pp
Spir - it of Gan - ges, lis - ten to us! ....
Basses.
pp
a Tempo.
pp
- found - ed, I feel doubtful and as - tounded, That a - lone is Lakme liv - ing, Noth - ing
cres.
(The Hindoos and Nilakantha watch Gerald. Nilakantha points him out. The square empties by degrees.)
Allegro.
else that's fair I see! (He perceives Lakme, who appears at the right, and goes towards her.)
Allegro.
f
p

NILAKANTHA *follows him, and at the moment when* GERALD *is near* LAKME, *he strikes him, and escapes quickly at seeing him fall.* LAKME *rushes towards* GERALD, *and leans over him, examines him, and her face lightens when she sees that the wound is not mortal.*

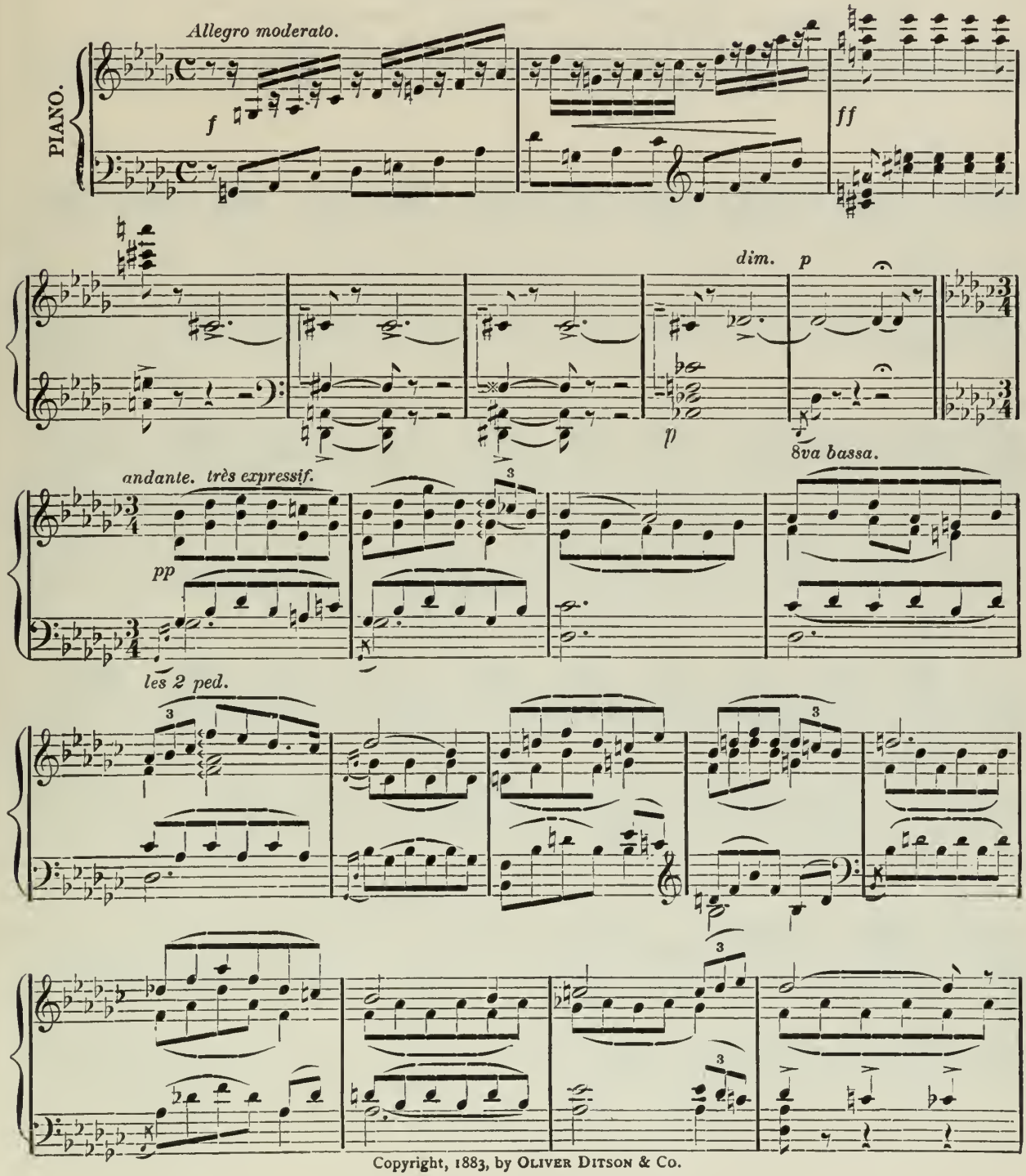



(leans over GERALD.)
For - ev - er - more.... you are mine,... My life with yours is hence re -
rall.
- la - ted. O'er our love may Heaven's star shine! O'er our love may Heaven's star
suivez.
1o. Tempo. (She calls HADJI, and runs out.)
shine!
1o. Tempo.
ff
Ped.
(Curtain falls.)
en élargissant.
Ped.
END OF ACT II.

ACT III.

The stage represents a forest of India, that the sun illumes with its fiercest rays. Under a gigantic tree, a cabin is nearly concealed and covered with brilliant flowers.

ENTR' ACTE.



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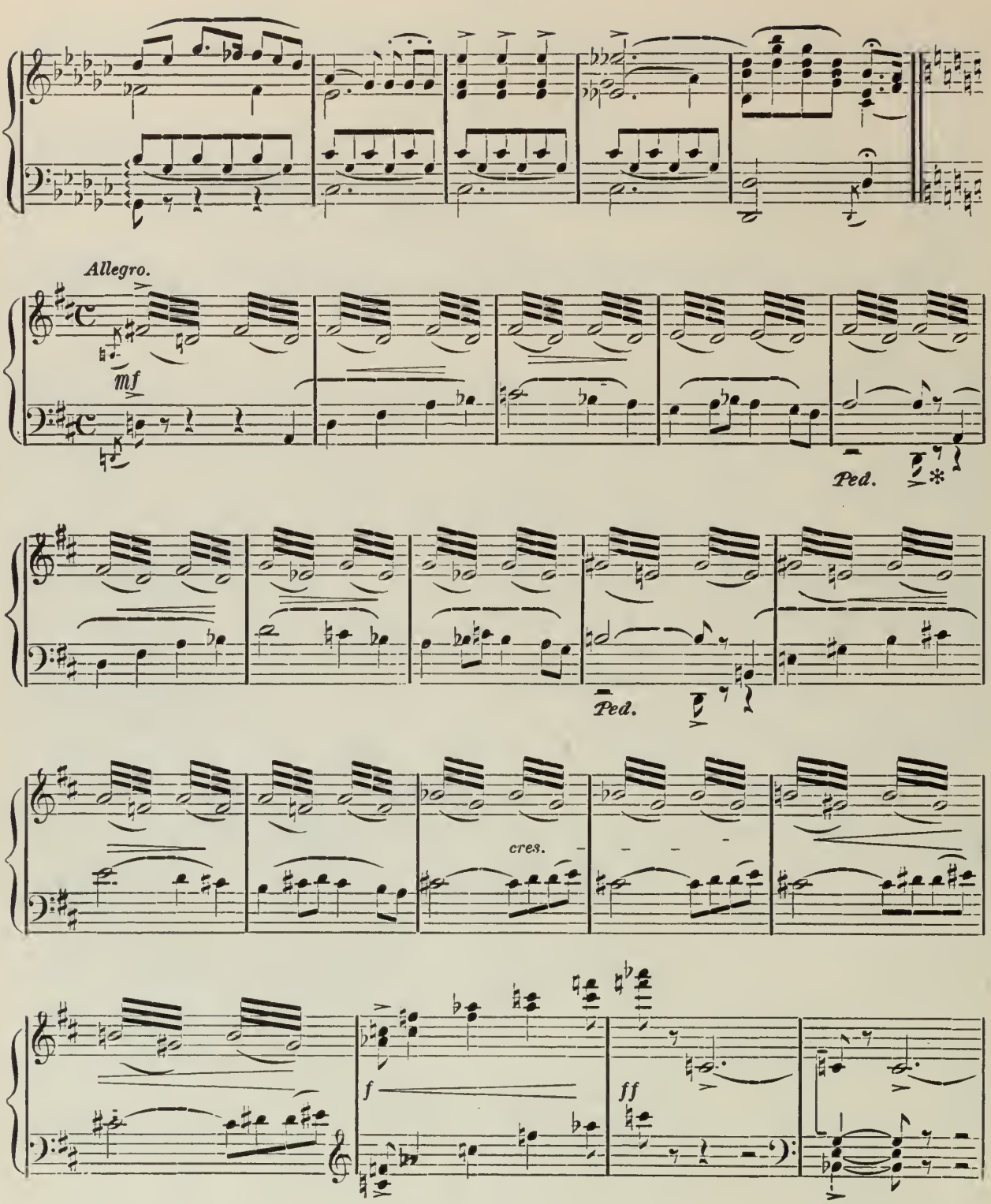
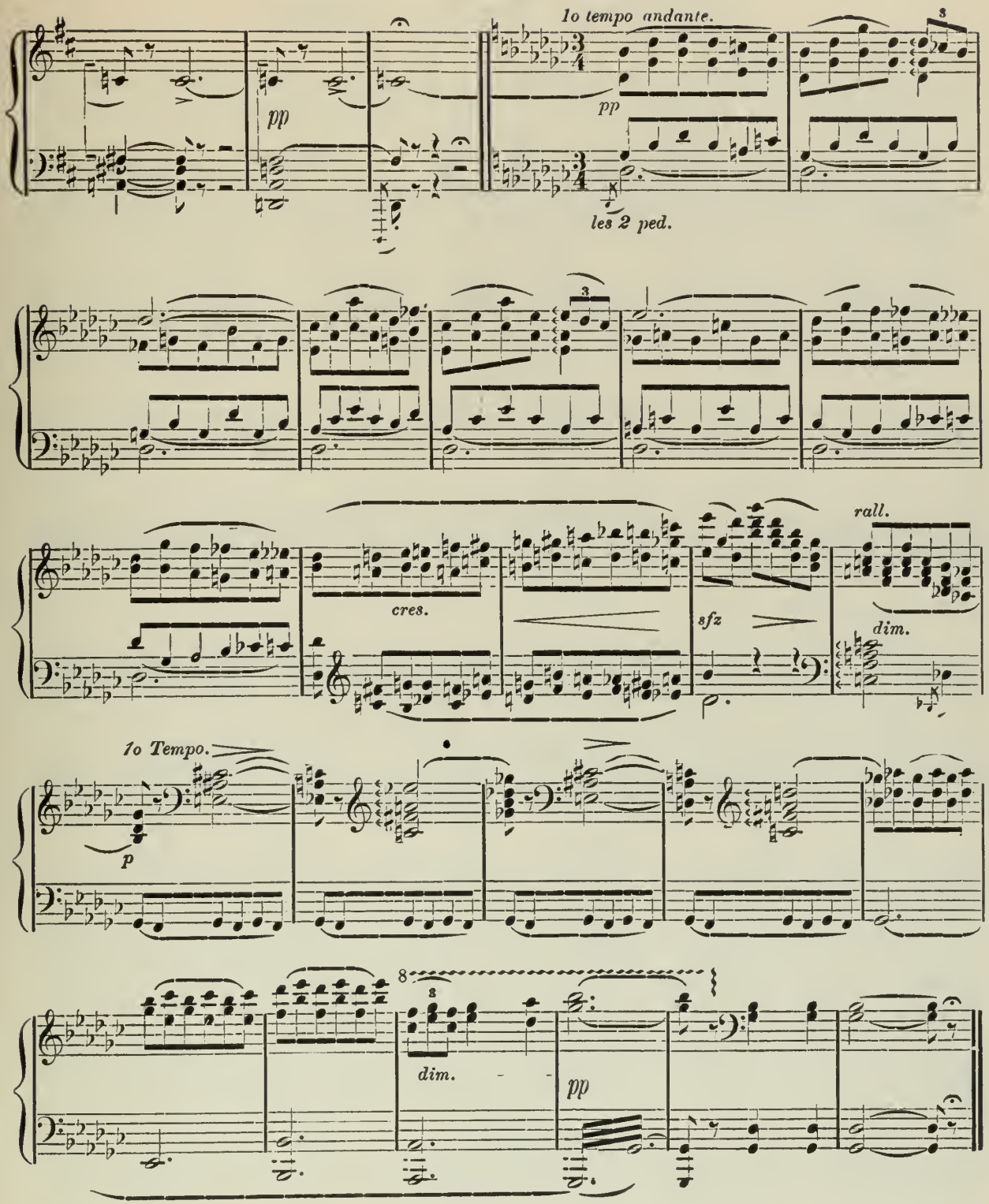
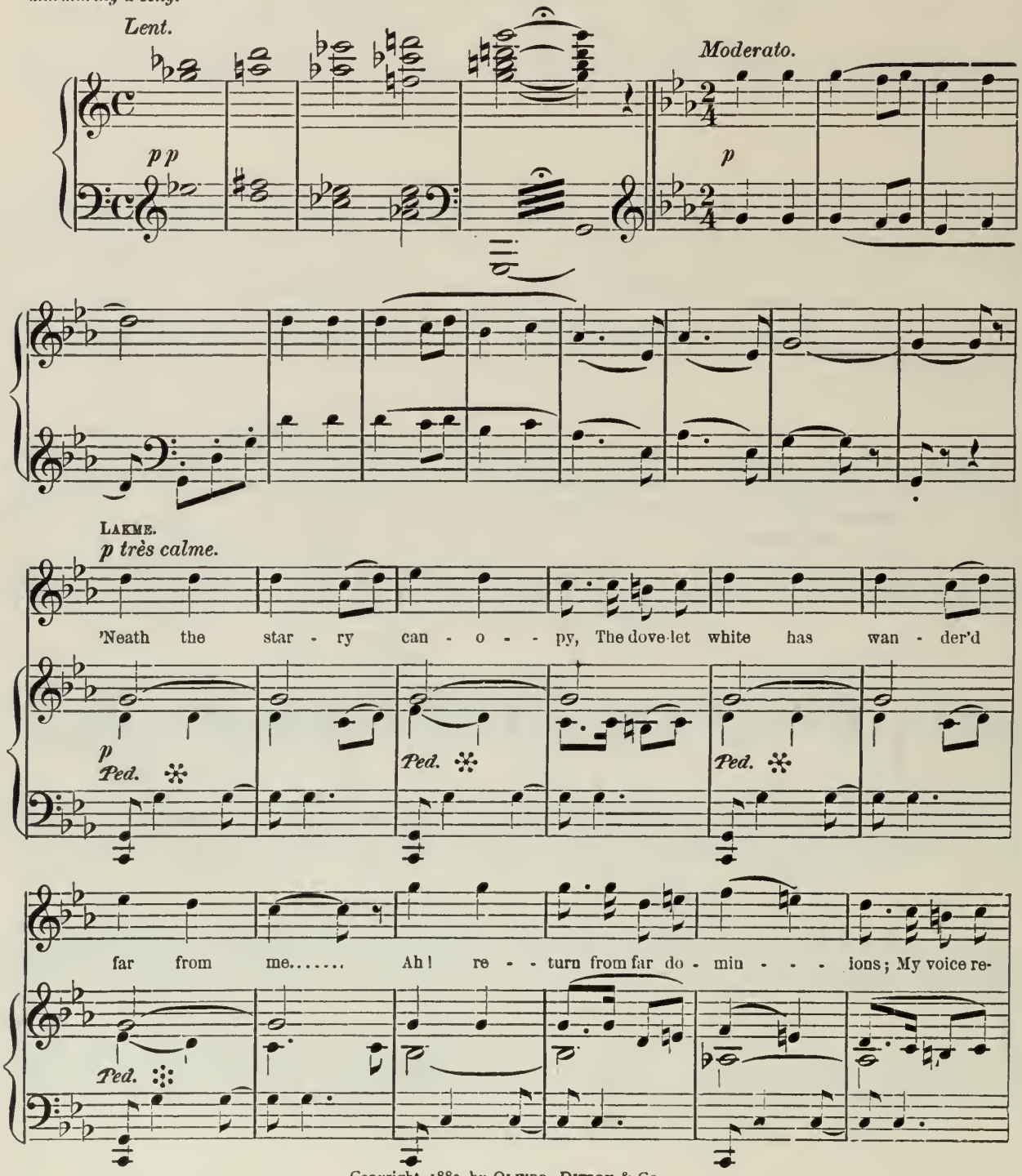

Allegro.
mf
Ped.
Ped.
cres.
f
ff


1o tempo andante.
pp
pp
les 2 ped.
cres.
sfz
rall.
dim.
1o Tempo.
p
dim.
pp

'NEATH THE STARRY CANOPY.

No. 15. Berceuse.

SCENE I.— GERALD. LAKME. GERALD *is extended upon a bed of foliage.* LAKME *anxiously watches his slumbers while murmuring a song.*



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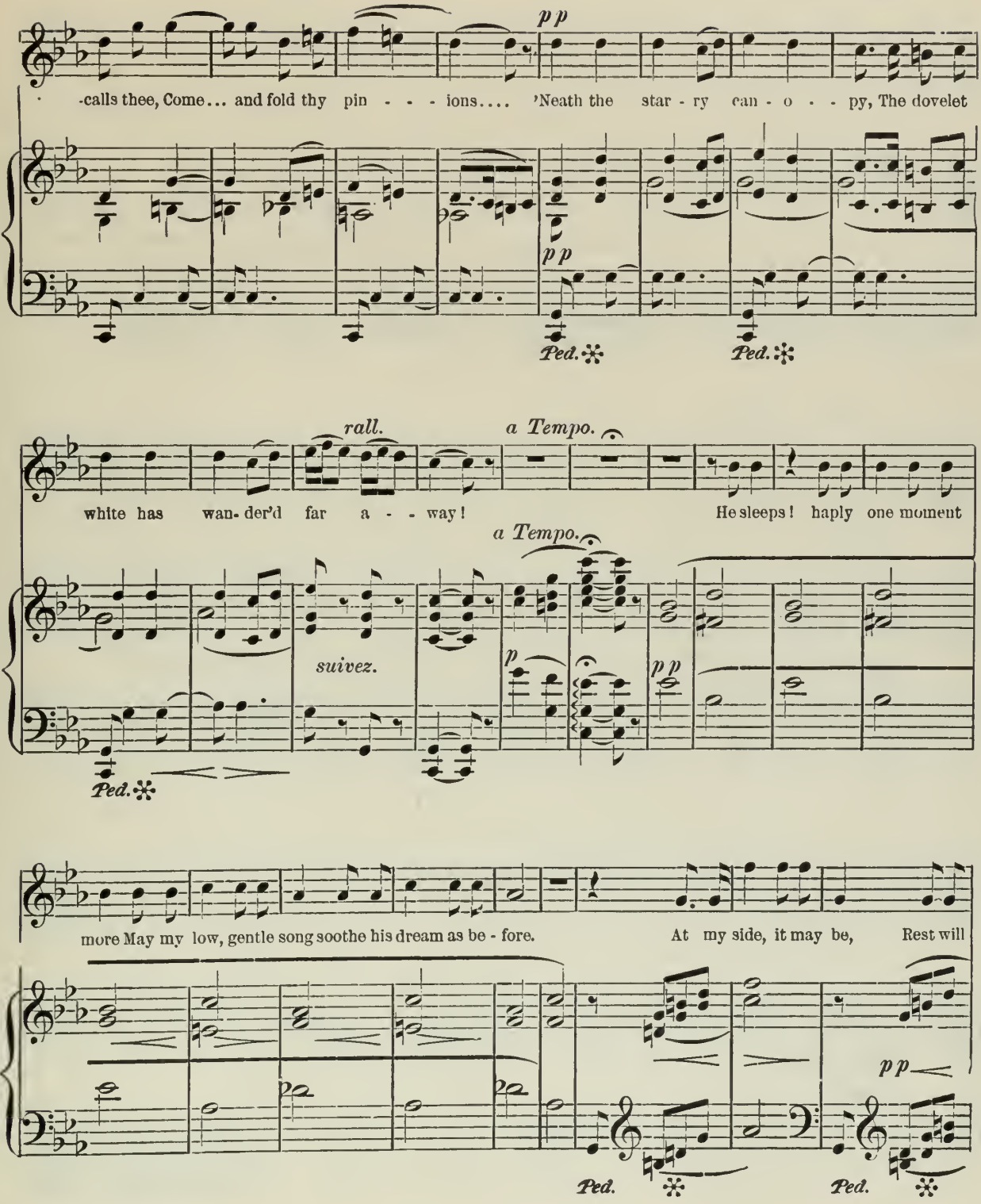
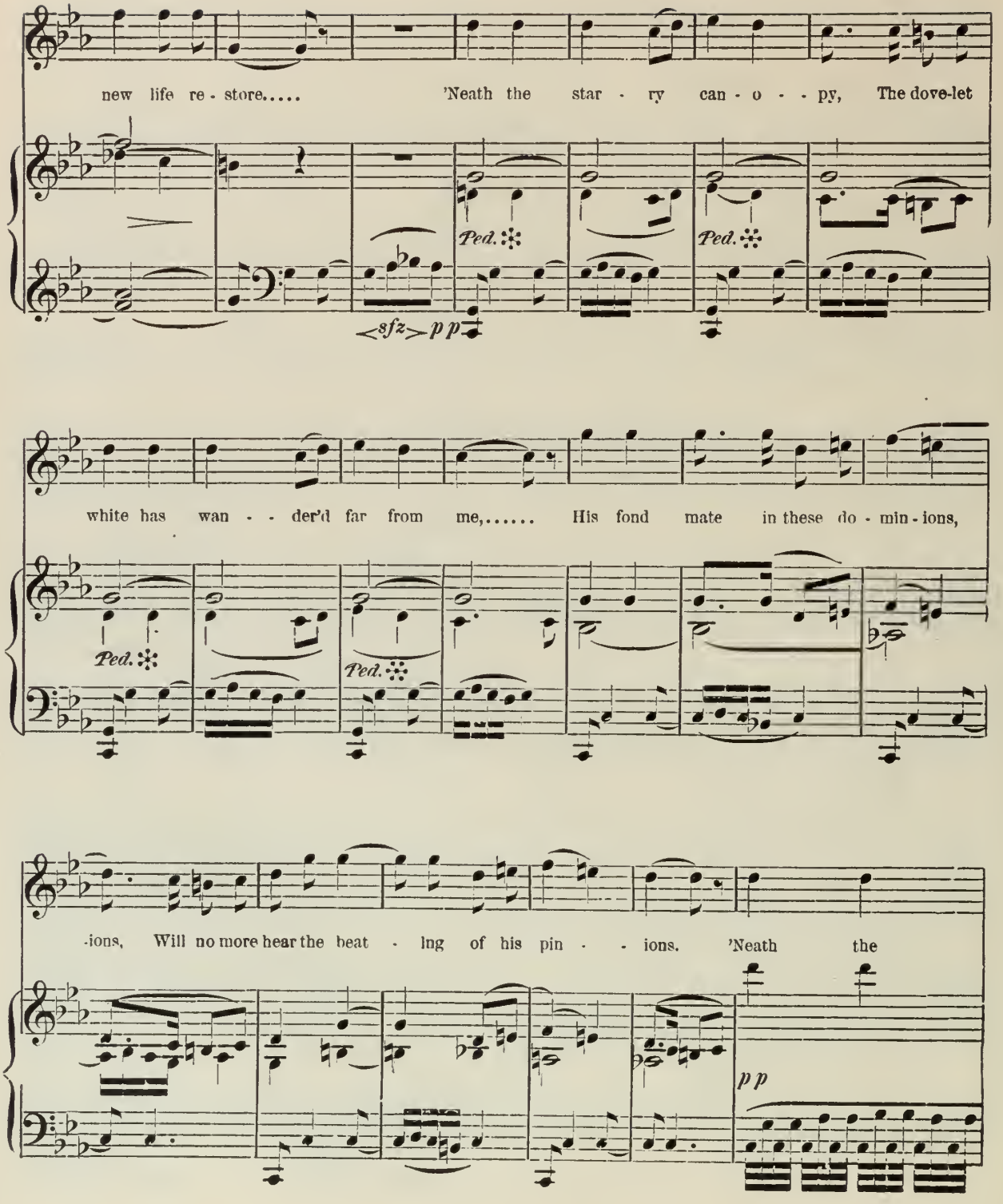
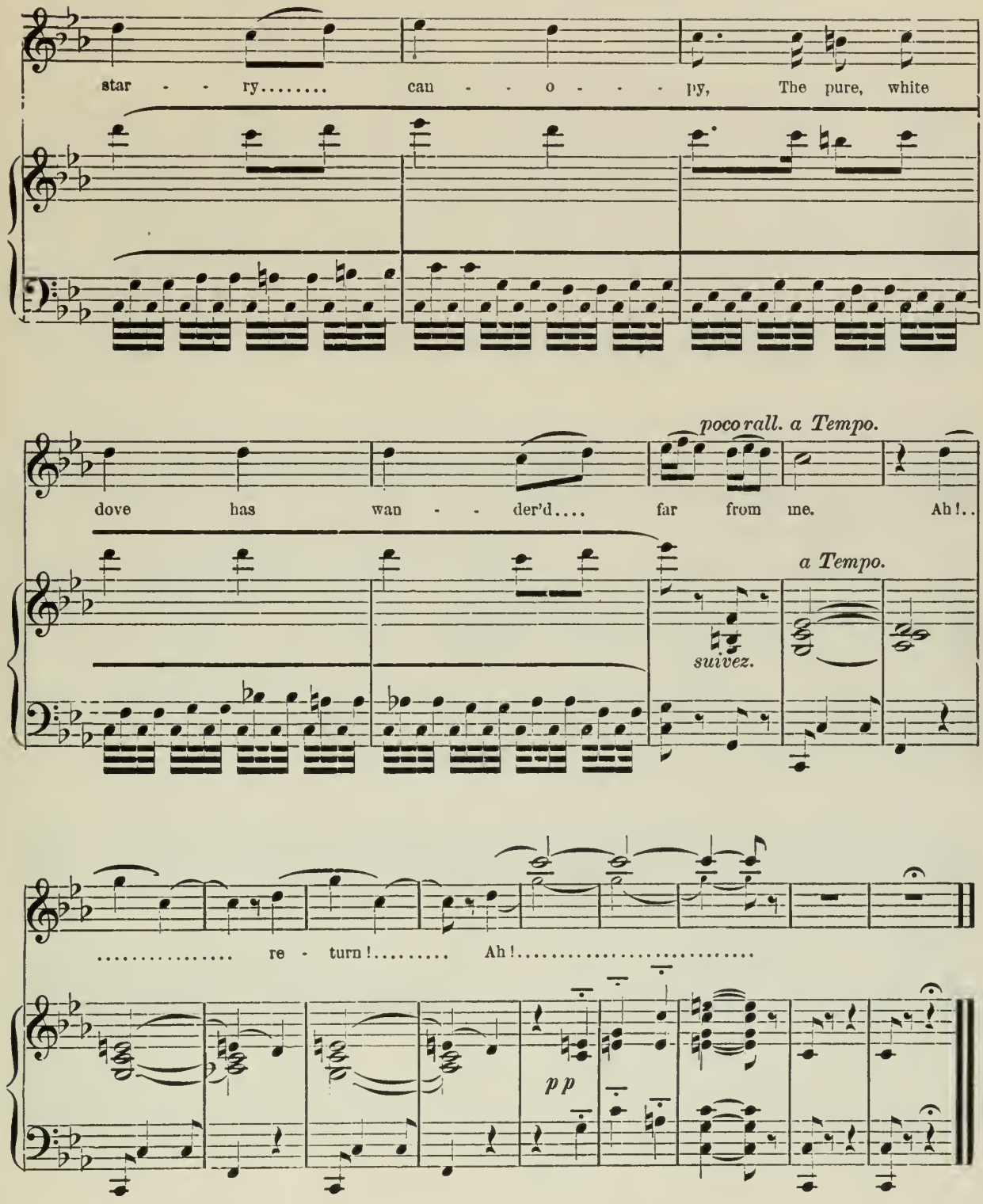
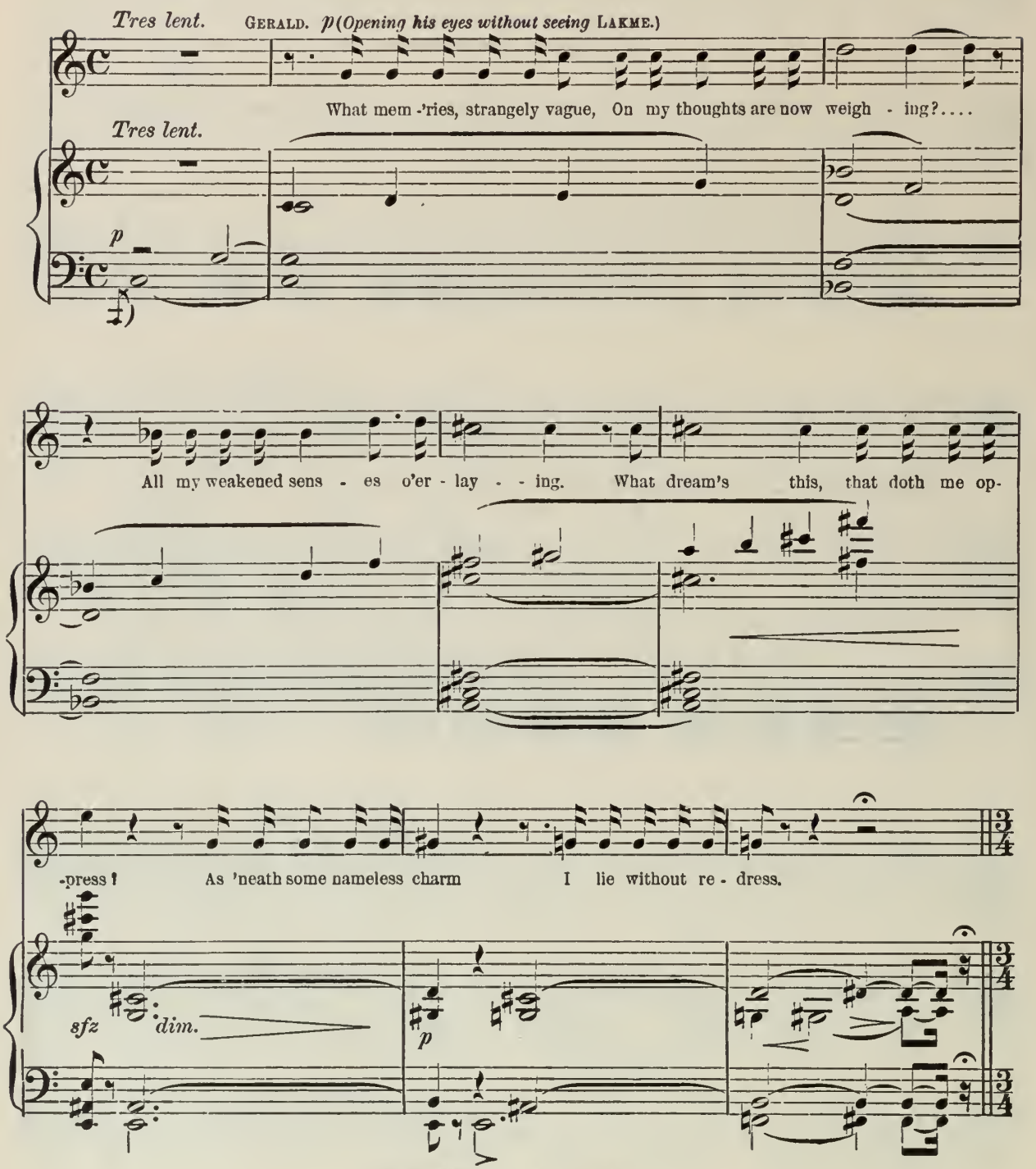

pp
-calls thee, Come... and fold thy pin - - - ions.... 'Neath the star - ry can - o - - py, The dovelet
pp
Ped.
Ped.
rall.
a Tempo.
white has wan- der'd far a - - way! He sleeps! haply one moment
a Tempo.
suivez.
p
pp
Ped.
more May my low, gentle song soothe his dream as be - fore. At my side, it may be, Rest will
pp
Ped.
Ped.


new life re - store..... 'Neath the star - ry can - o - - py, The dove-let
Ped. Ped.
<sfz> p p
white has wan - - der'd far from me,..... His fond mate in these do - min - ions,
Ped. Ped.
-ions, Will no more hear the beat - ing of his pin - - ions. 'Neath the
p p


star - - ry..... can - - o - - - py, The pure, white
poco rall. a Tempo.
dove has wan - - der'd.... far from me. Ah!..
a Tempo.
suivez.
..... re - turn!..... Ah!.....
p p

WHAT MEM'RIES, STRANGELY VAGUE?

No. 15. (*bis.*) Recitative.



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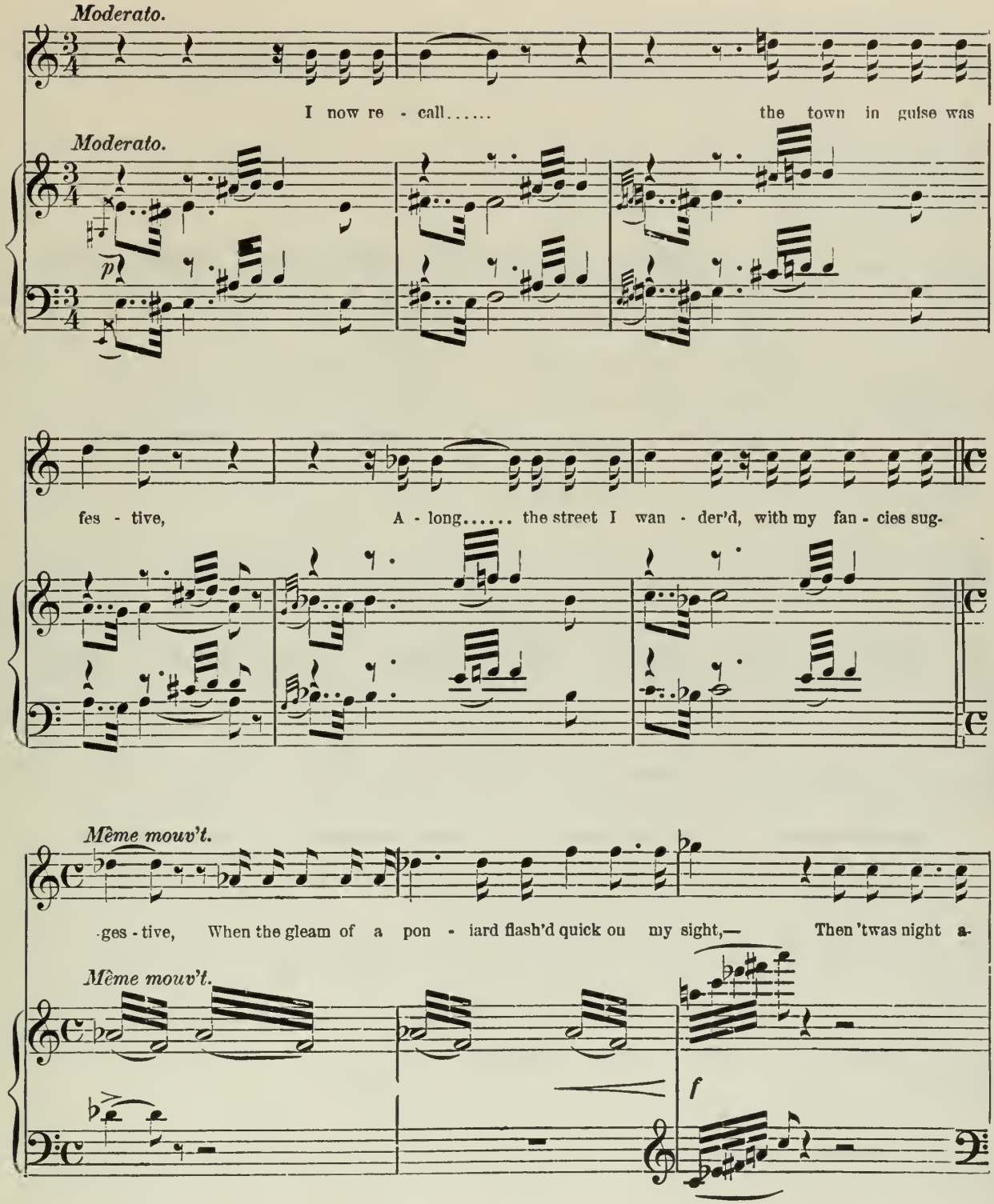
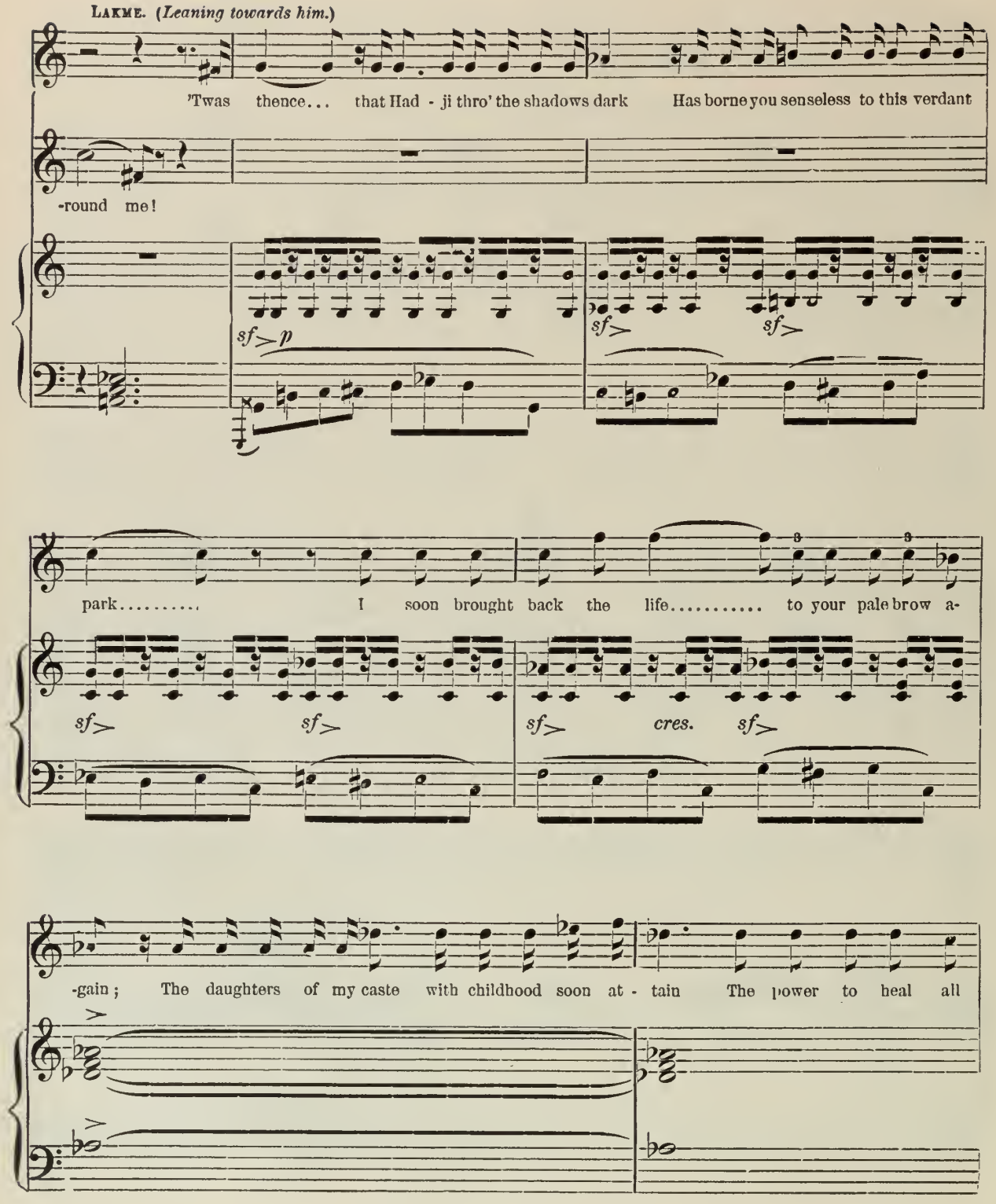
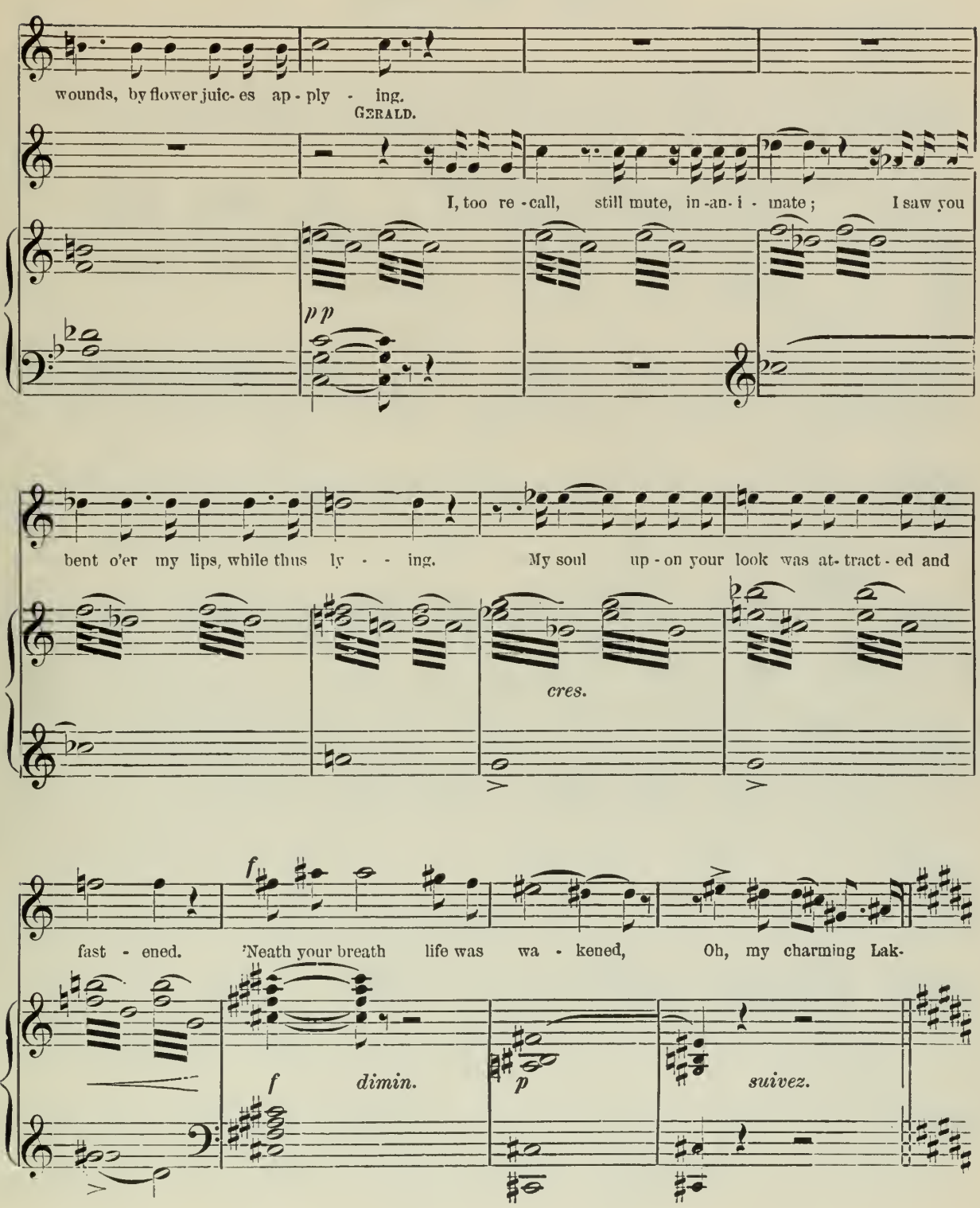
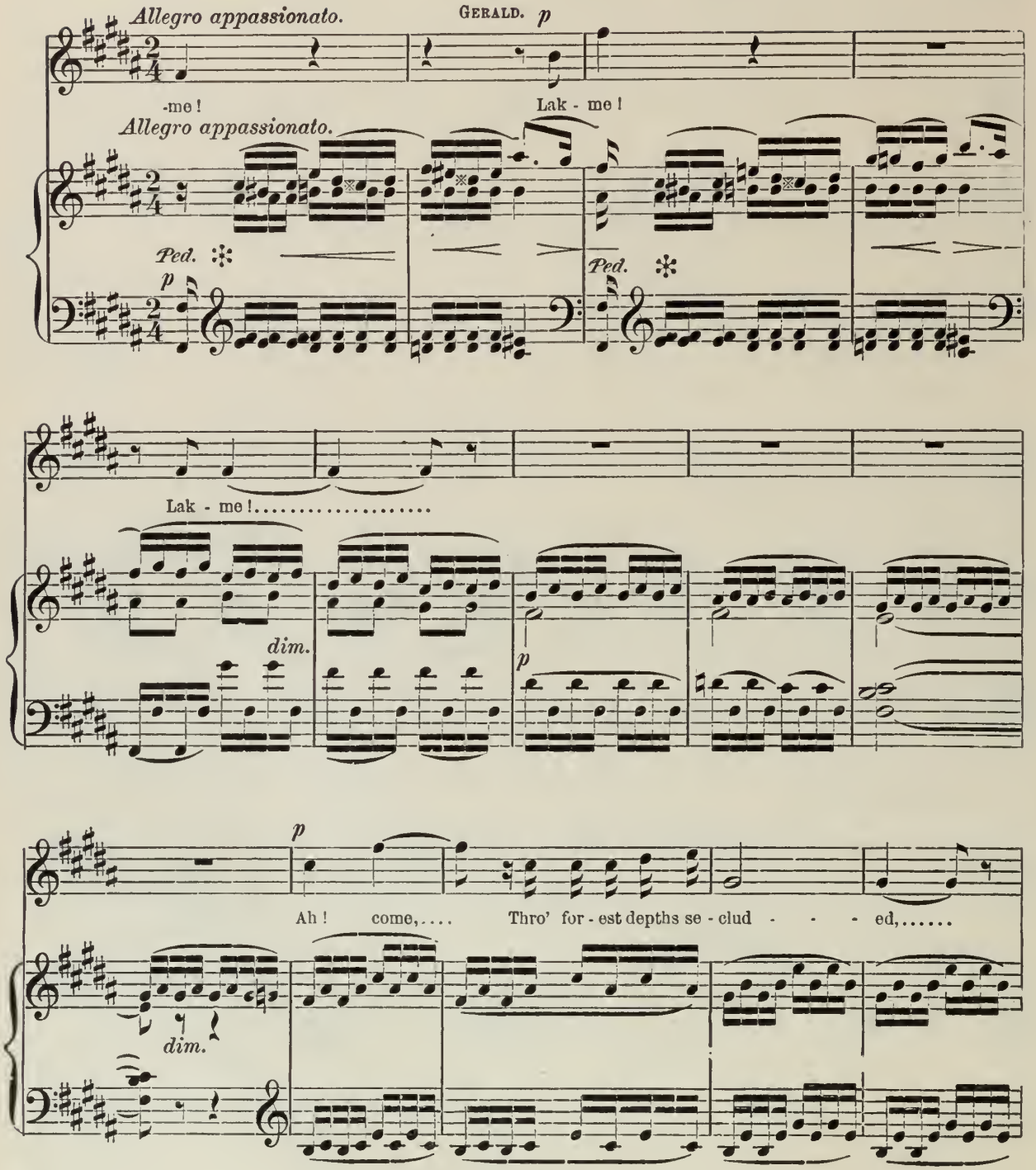

Moderato.
I now re - call..... the town in guise was
Moderato.
p
fes - tive, A - long..... the street I wan - der'd, with my fan - cies sug-
Même mouv't.
-ges - tive, When the gleam of a pon - iard flash'd quick ou my sight,— Then 'twas night a-
Même mouv't.
f


LAKME. (Leaning towards him.)
'Twas thence... that Had - ji thro' the shadows dark Has borne you senseless to this verdant
-round me!
sf> p
sf>
sf>
park..... I soon brought back the life..... to your pale brow a-
sf>
sf>
sf>
cres.
sf>
-gain; The daughters of my caste with childhood soon at - tain The power to heal all


wounds, by flower juic- es ap - ply - ing.
GERALD.
I, too re - call, still mute, in - an - i - mate; I saw you
pp
bent o'er my lips, while thus ly - - ing. My soul up - on your look was at - tract - ed and
cres.
f
fast - ened. 'Neath your breath life was wa - kened, Oh, my charming Lak-
f
dimin.
p
suivez.

LAKME, AH! COME.

No. 16. Cantilene.



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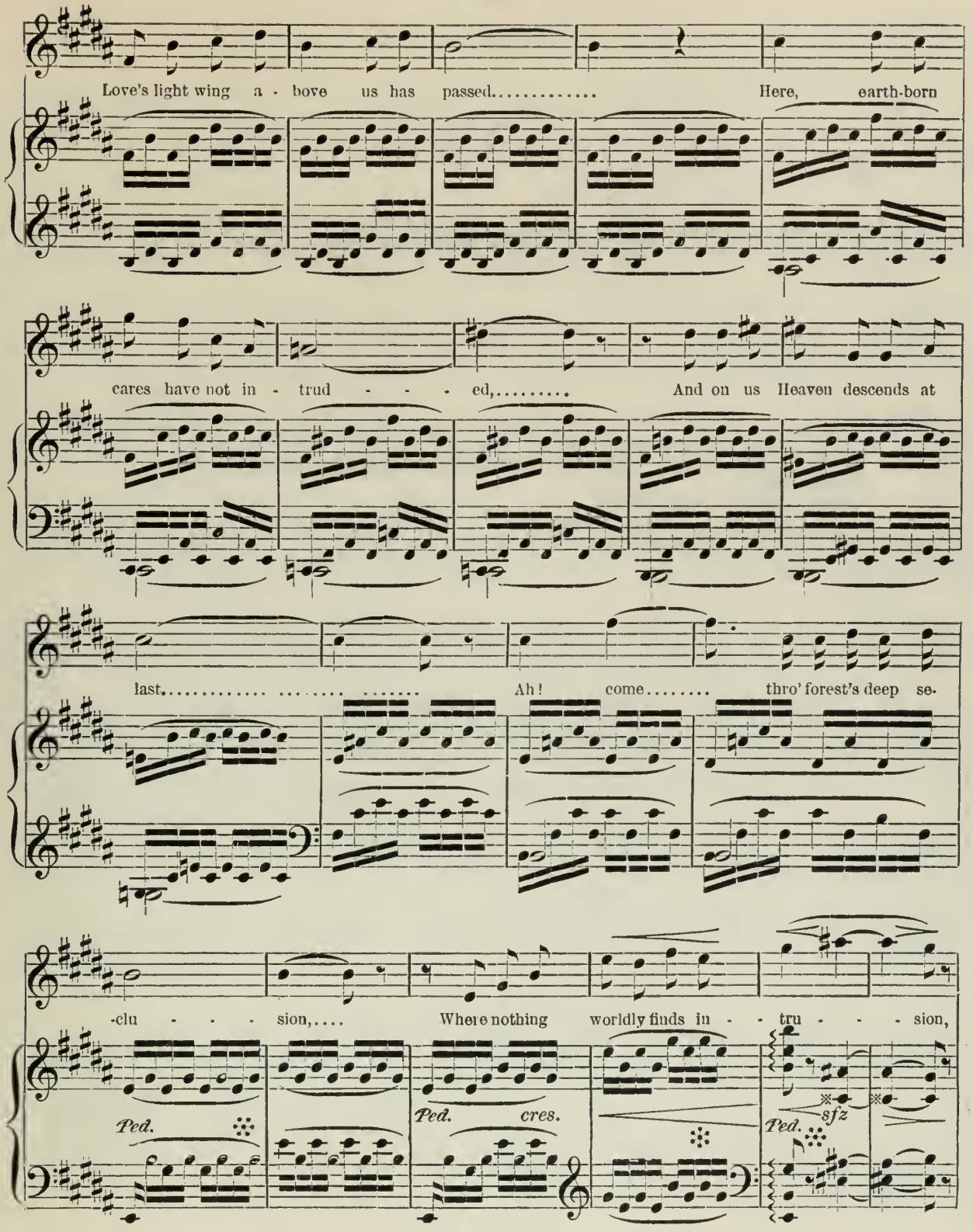
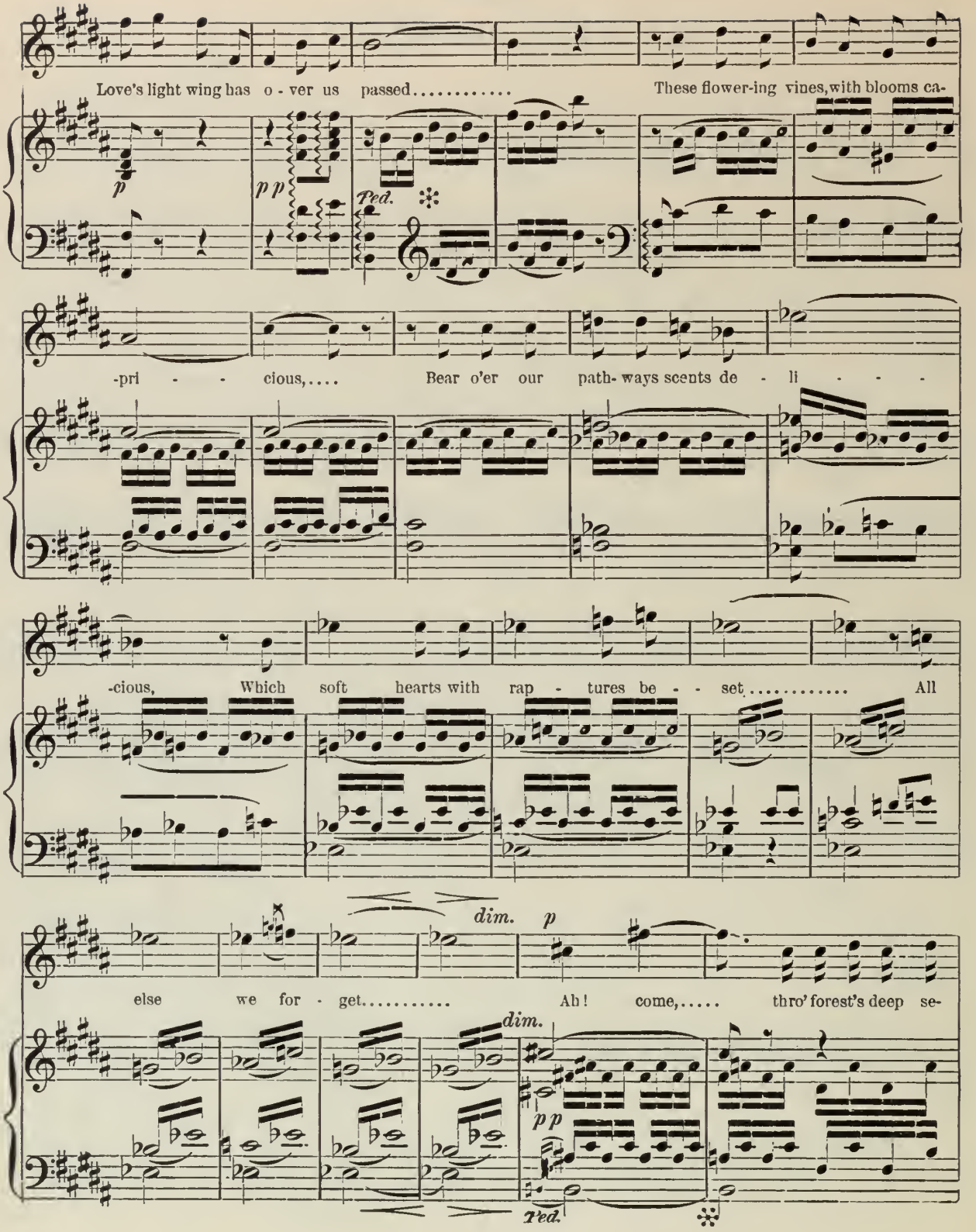
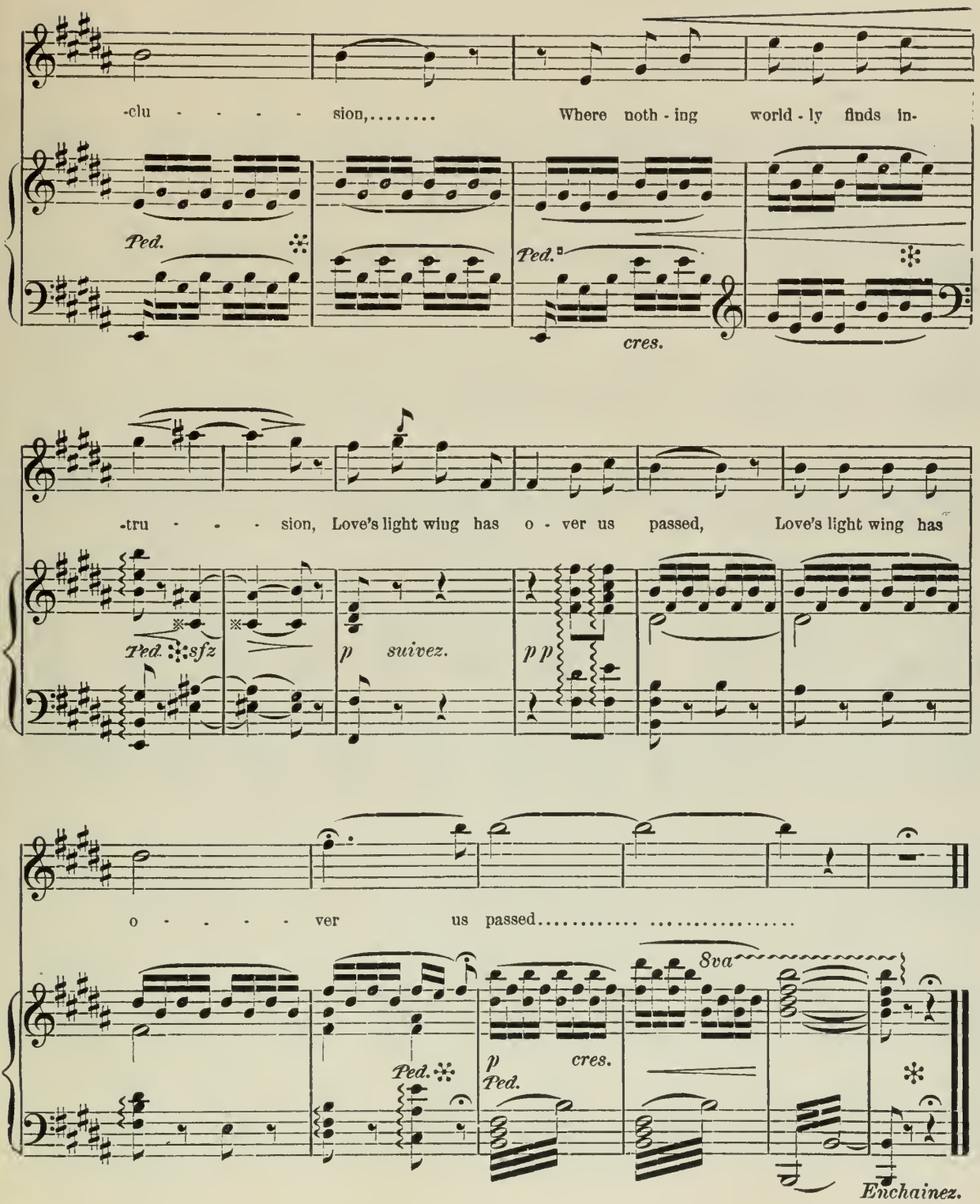
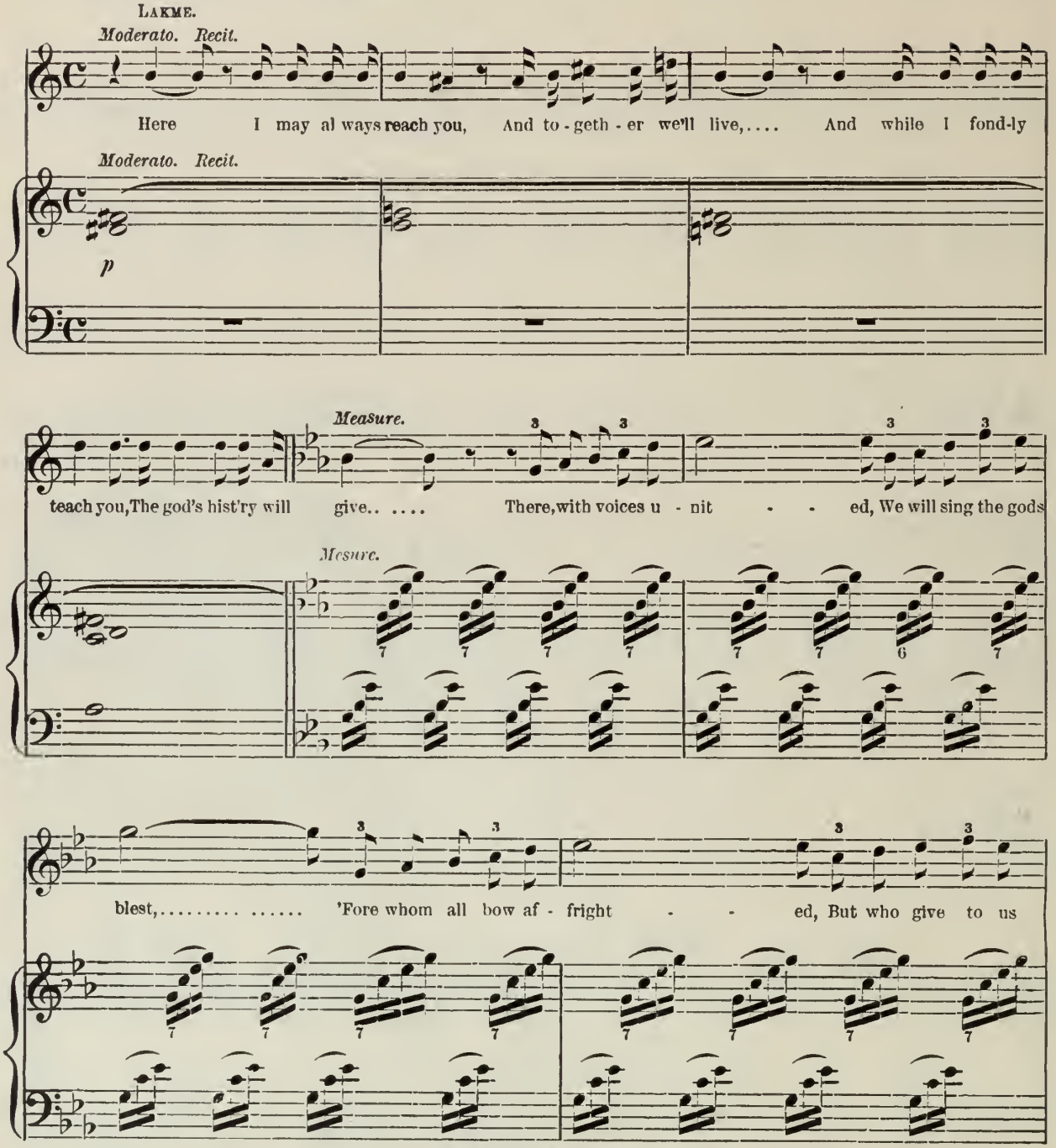

Love's light wing a - bove us has passed..... Here, earth-born
cares have not in - trud - - - - ed,..... And on us Heaven descends at
last..... .... Ah! come..... thro' forest's deep se-
-clu - - - - sion,.... Where nothing worldly finds in - - tru - - - - sion,
Ped.
Ped. cres.
Ped.
sfz


Love's light wing has o - ver us passed.....
These flower-ing vines, with blooms ca-
p
p p
Ped.
-pri - - cious,....
Bear o'er our path- ways scents de - li - - -
-cious,
Which soft hearts with rap - tures be - - set.....
All
dim.
p
else we for - get.....
Ah!
come,.....
thro' forest's deep se-
dim.
p p
Ped.


-clu - - - - - sion,..... Where noth - ing world - ly finds in-
Ped.
Ped.
cres.
-tru - - - - sion, Love's light wing has o - ver us passed, Love's light wing has
Ped.
sfz
p suivez.
p p
o - - - - - ver us passed..... .....
8va
Ped.
p cres.
Ped.
Enchainez.

HERE I MAY ALWAYS REACH YOU.

No. 17. Scene and Chorus.



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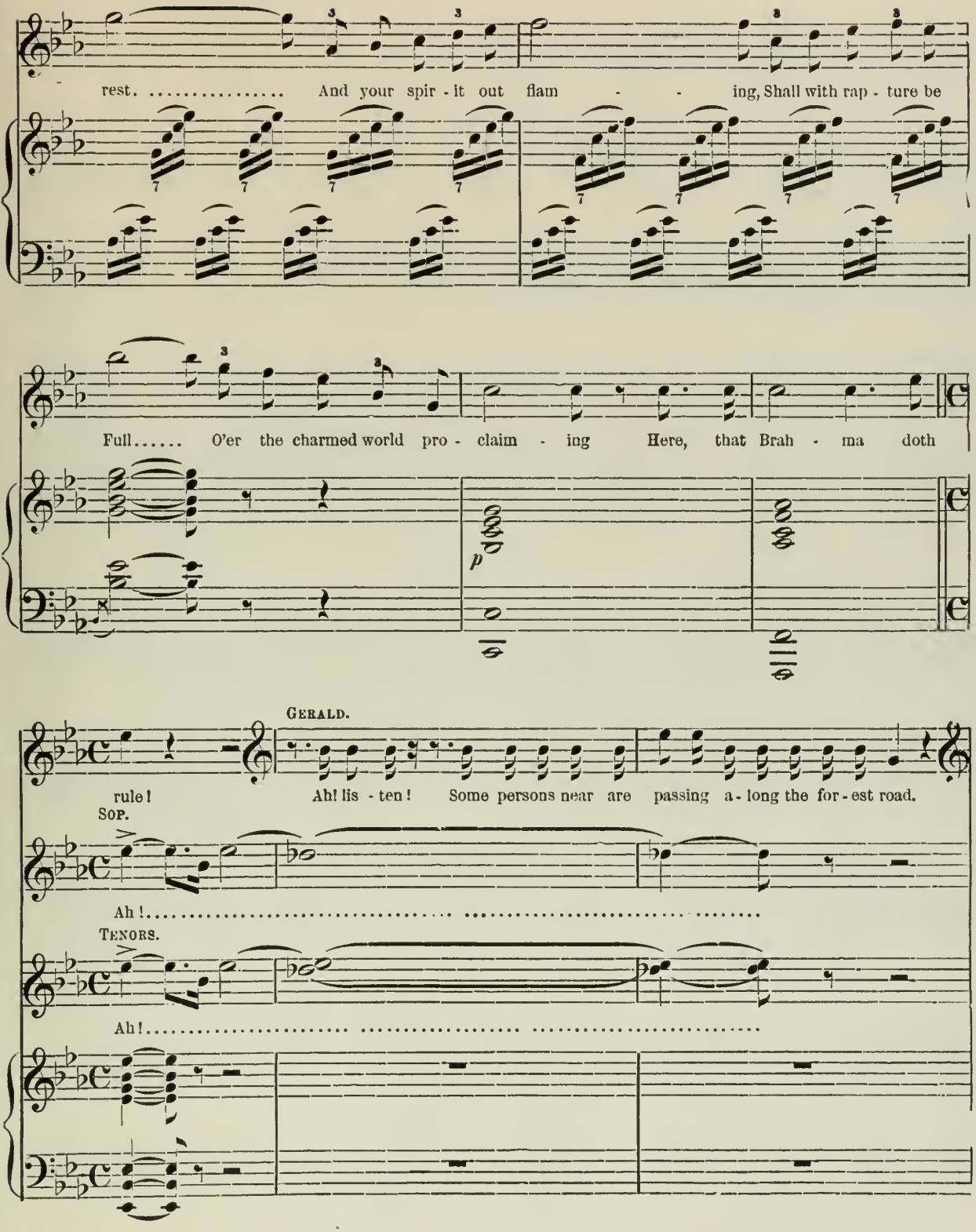
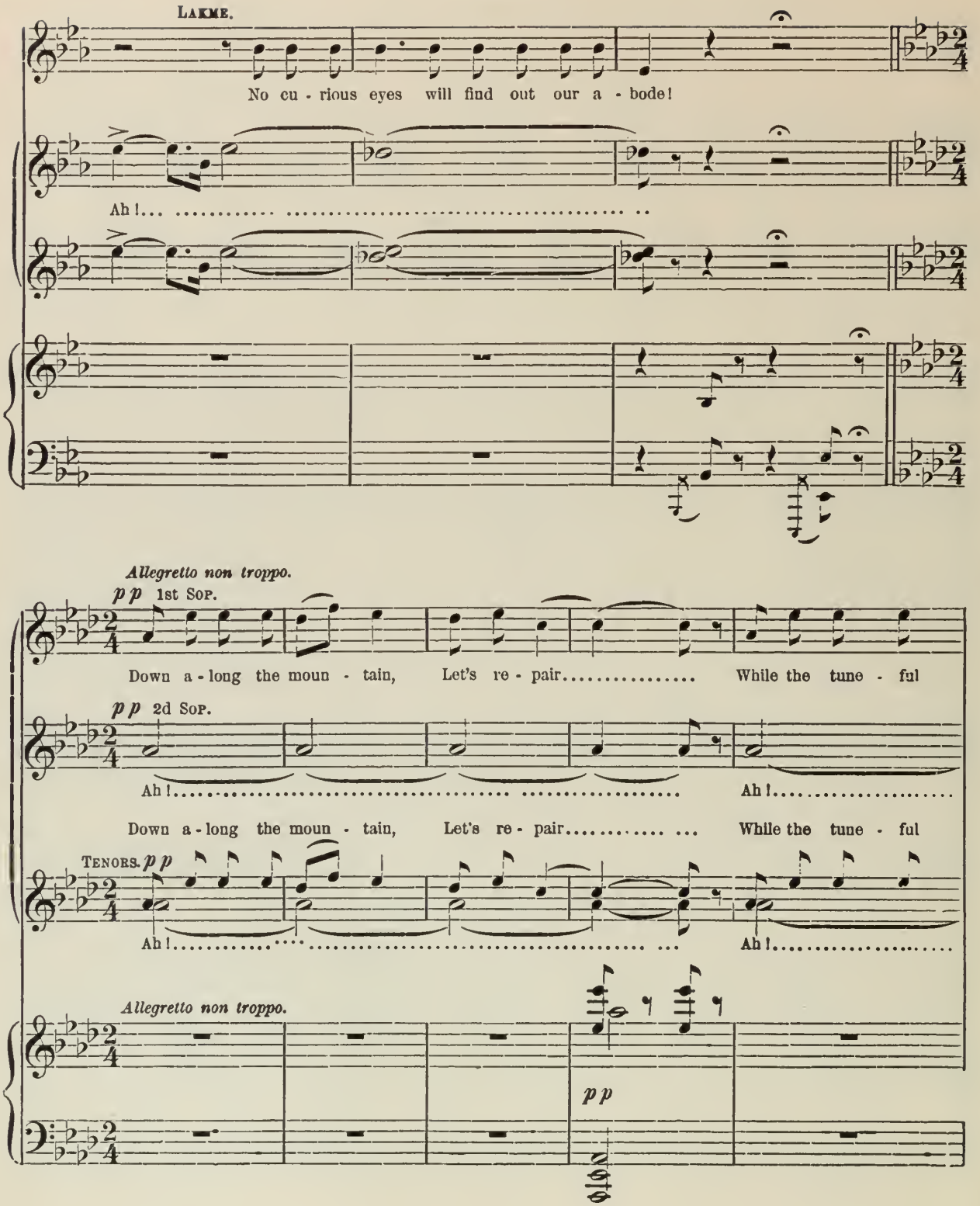
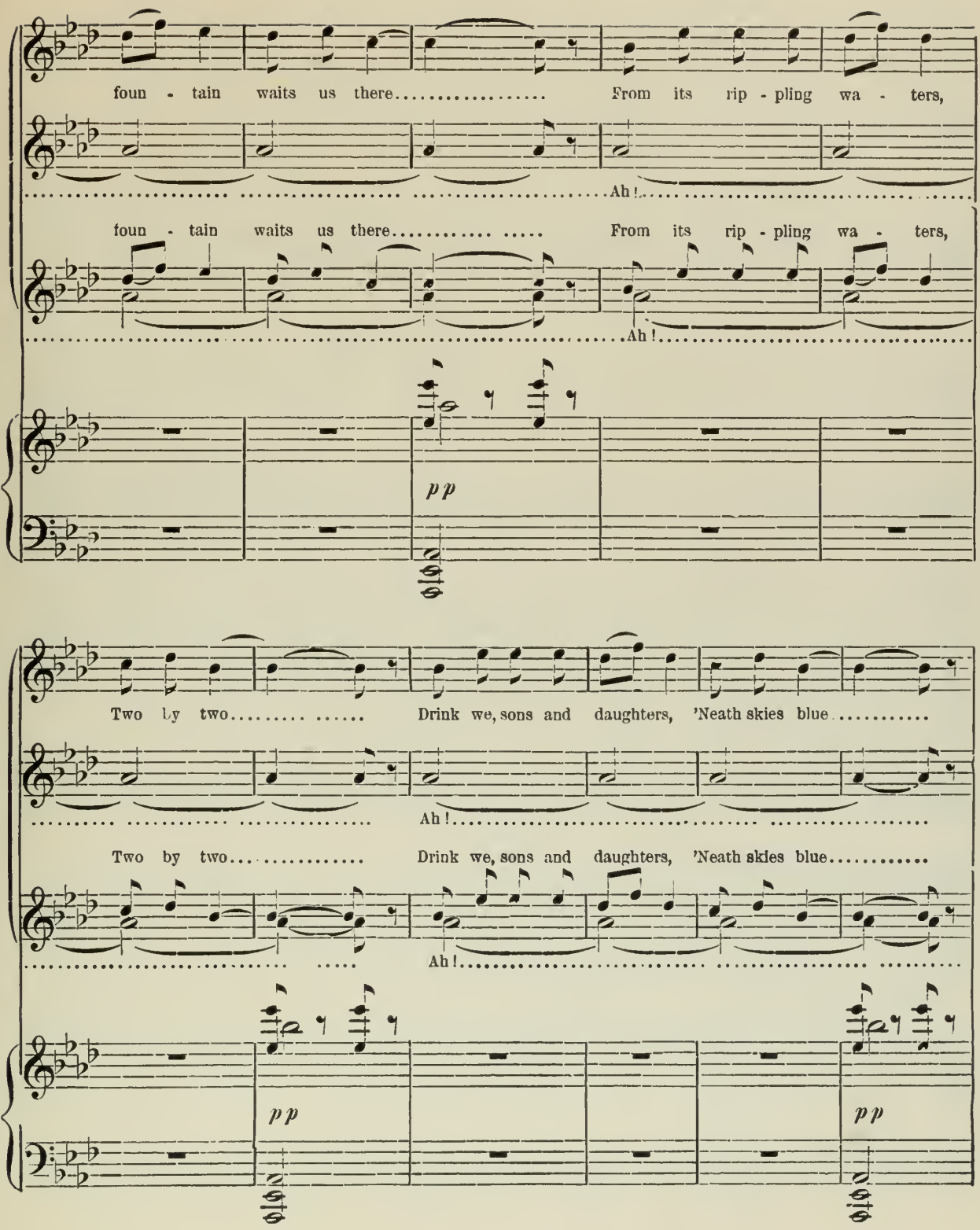
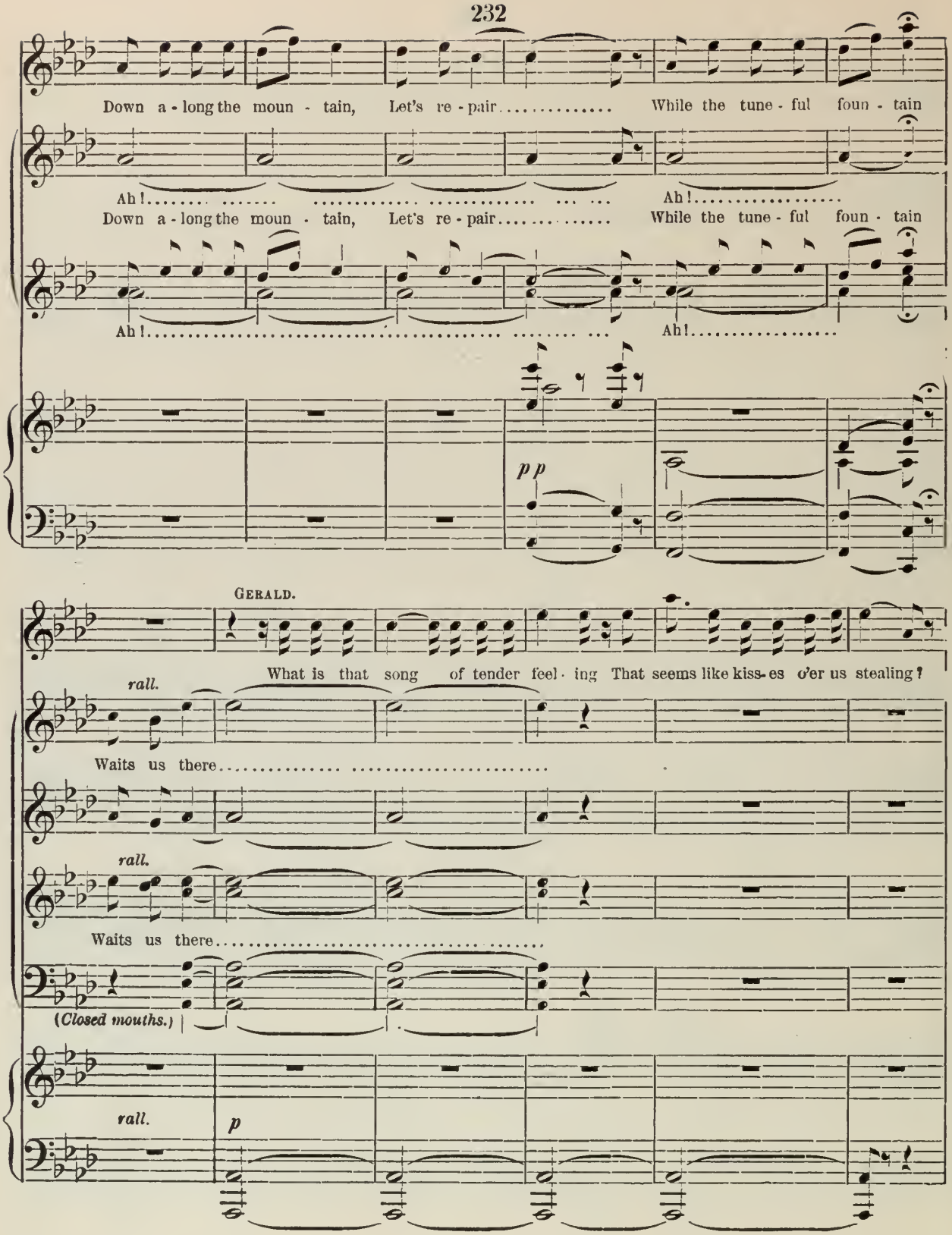
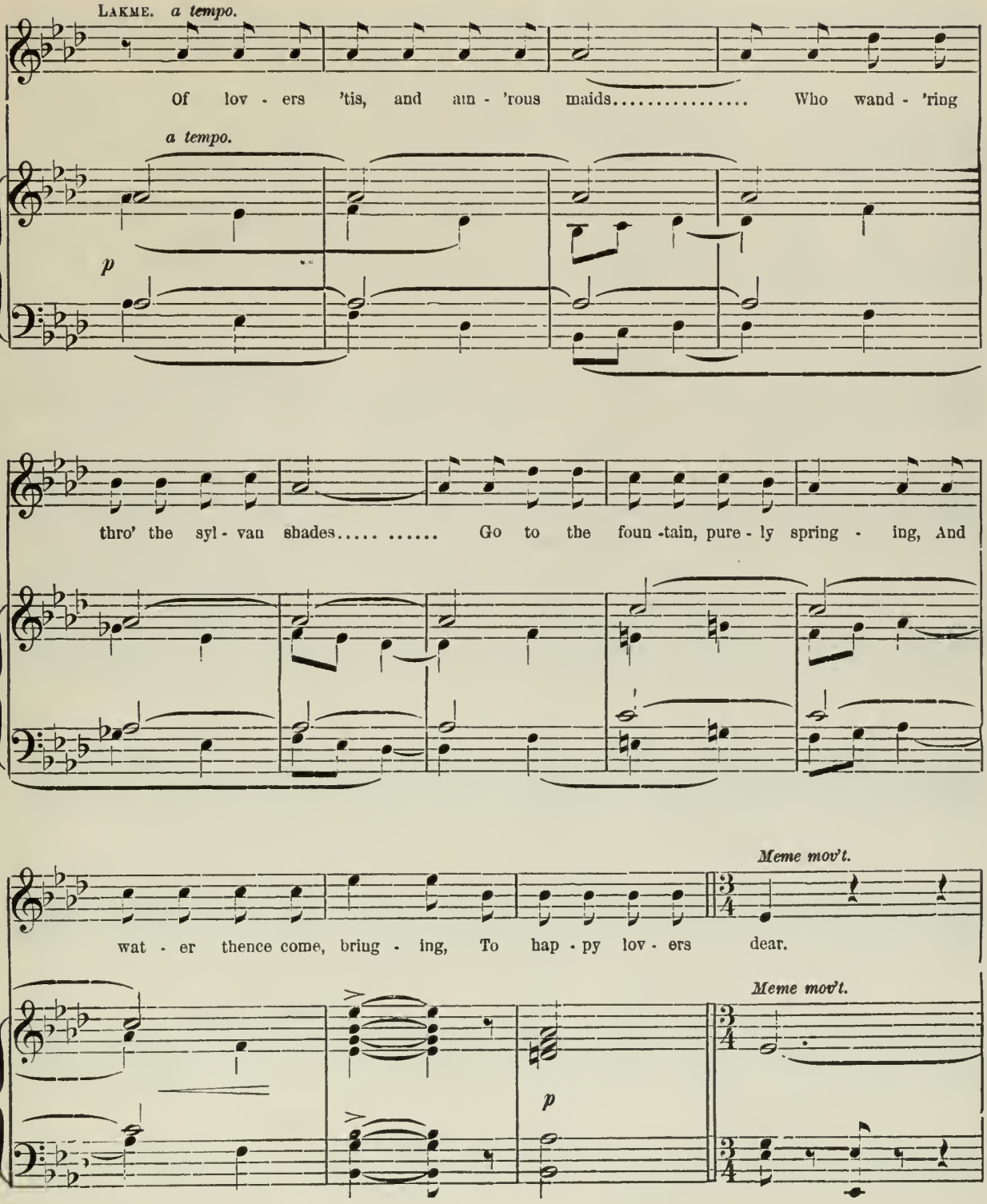
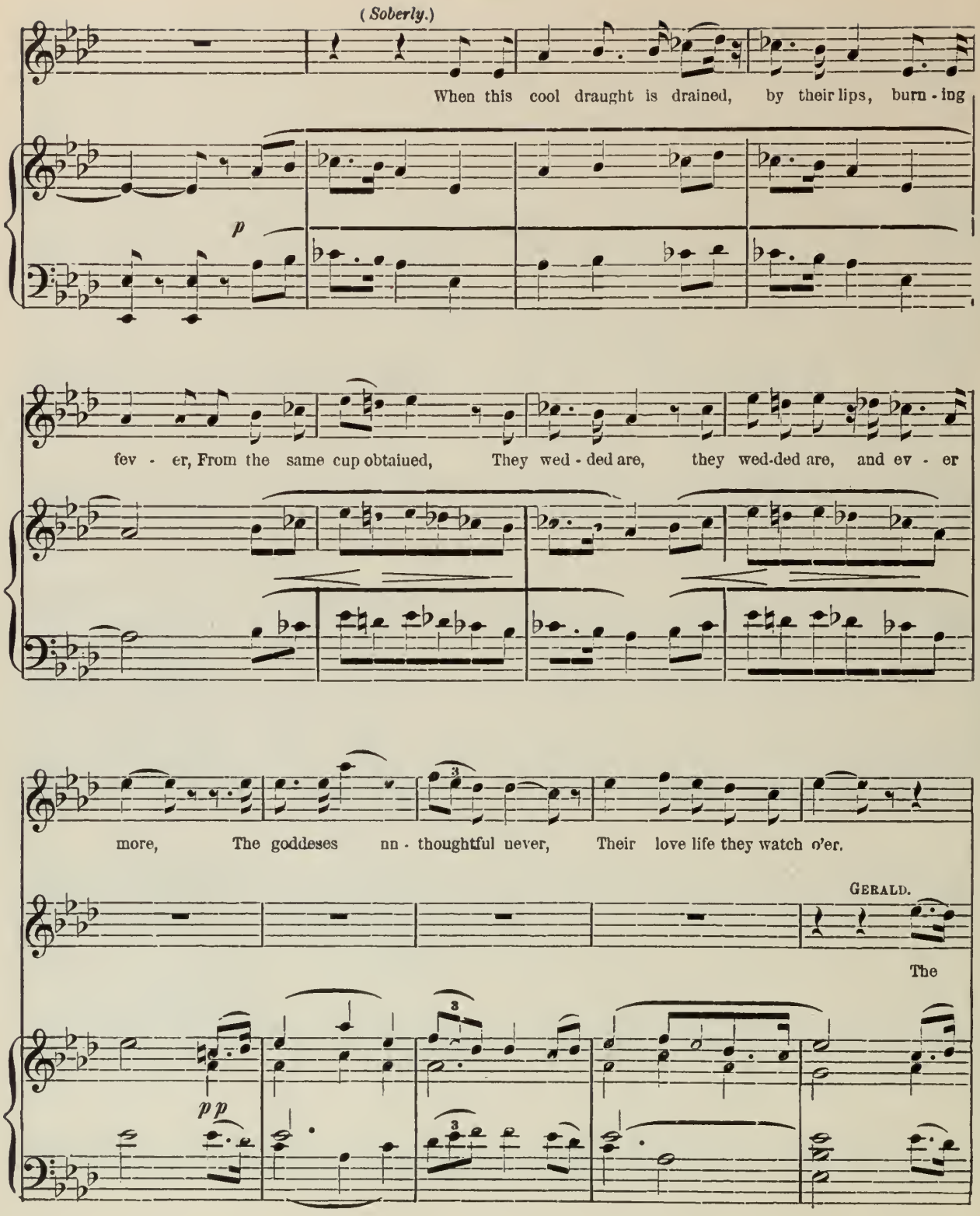

rest. And your spir - it out flam - ing, Shall with rap - ture be
Full..... O'er the charmed world pro - claim - ing Here, that Brah - ma doth
p
GERALD.
rule! Ah! lis - ten! Some persons near are passing a - long the for - est road.
SOP.
Ah!
TENORS.
Ah!

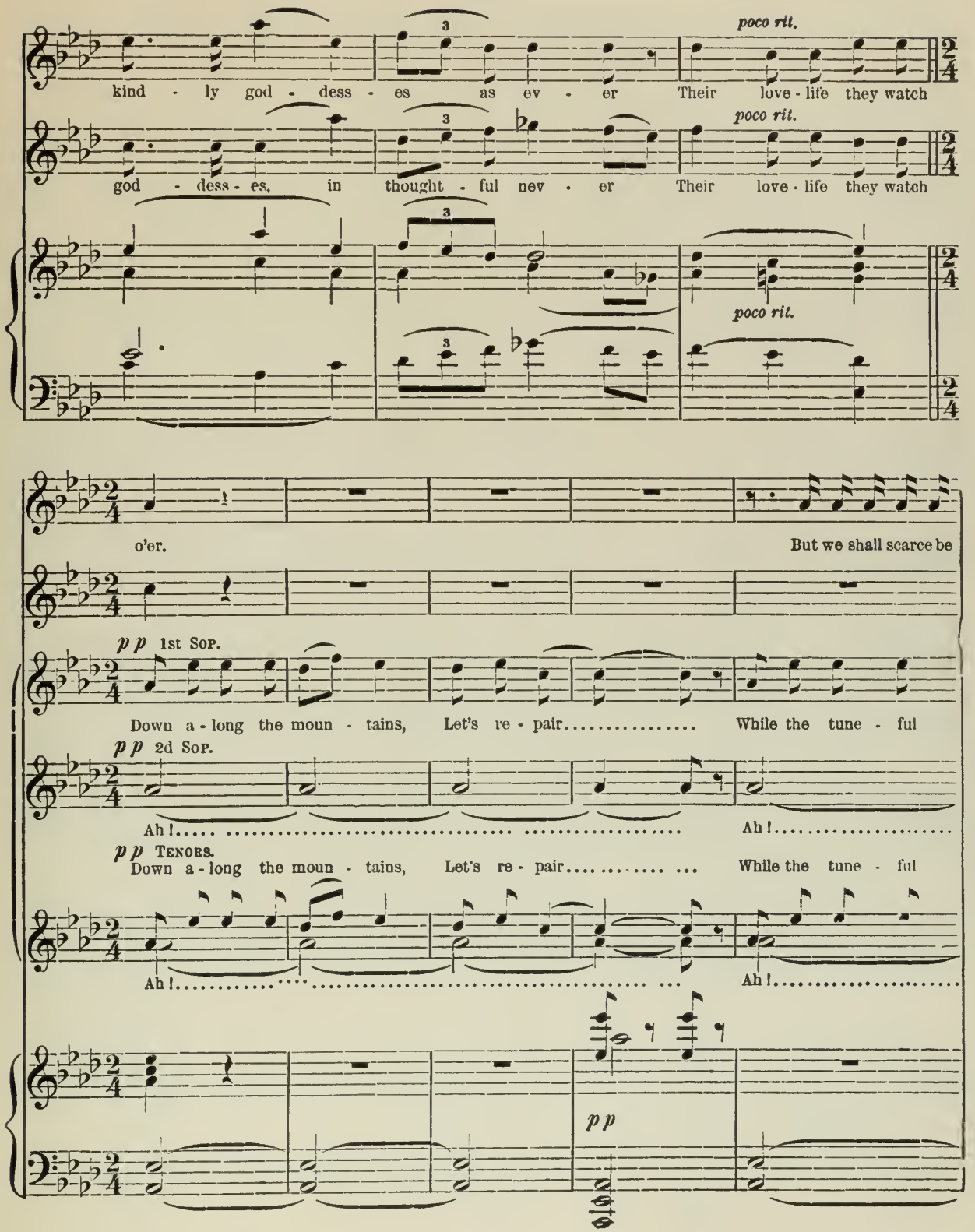

LAKME.
No cu - rious eyes will find out our a - bode!
Ah!...
Allegretto non troppo.
pp 1st SOP.
Down a - long the moun - tain, Let's re - pair..... While the tune - ful
pp 2d SOP.
Ah!..... Ah!.....
Down a - long the moun - tain, Let's re - pair..... While the tune - ful
TENORS. pp
Ah!..... Ah!.....
Allegretto non troppo.
pp

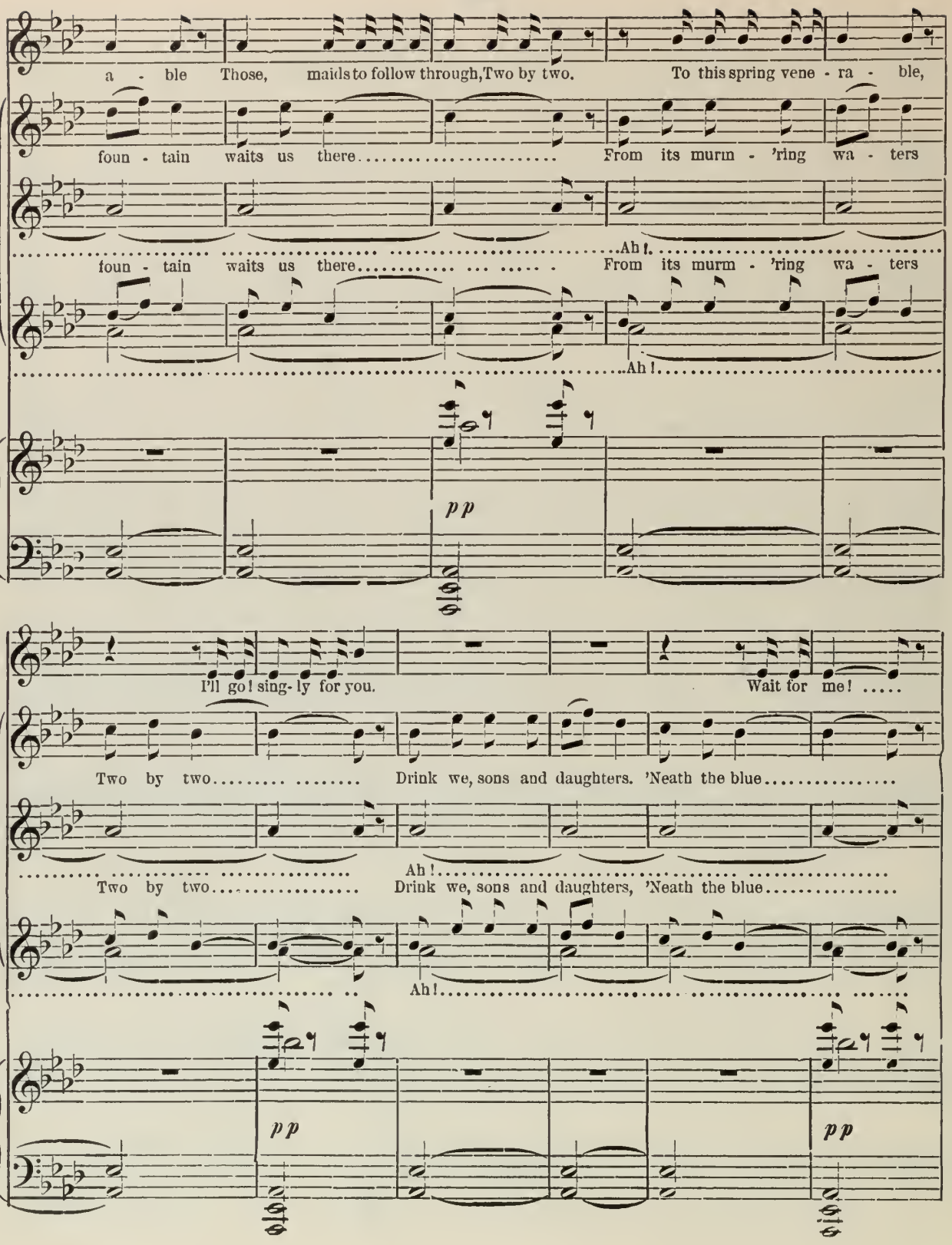

foun - tain waits us there..... From its rip - pling wa - ters,
Ah!
foun - tain waits us there..... From its rip - pling wa - ters,
Ah!
pp
Two by two..... Drink we, sons and daughters, 'Neath skies blue.....
Ah!
Two by two..... Drink we, sons and daughters, 'Neath skies blue.....
Ah!
pp
pp

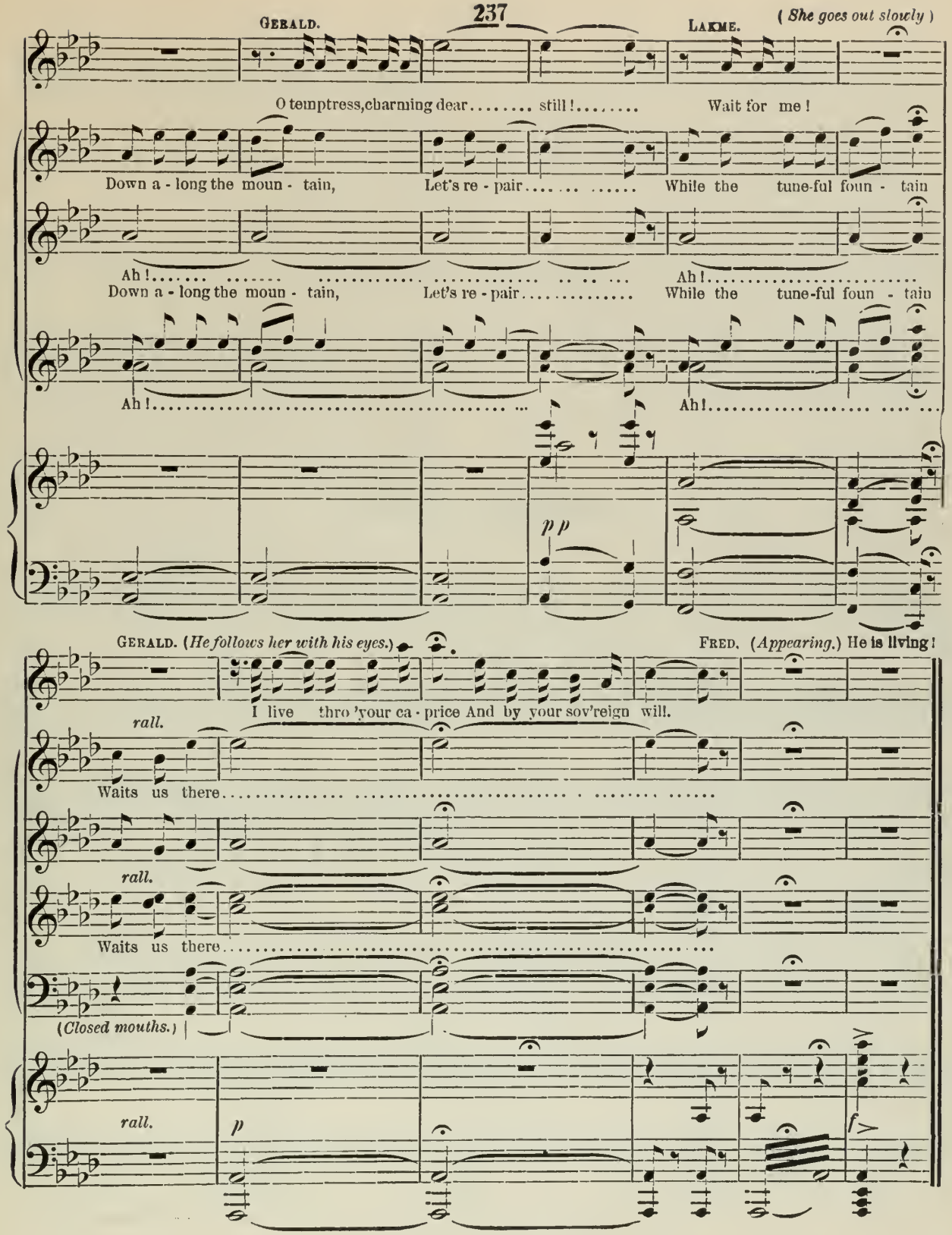

Down a - long the moun - tain, Let's re - pair While the tune - ful foun - tain
Ah!
Down a - long the moun - tain, Let's re - pair While the tune - ful foun - tain
Ah!
Ah!
pp
GERALD.
What is that song of tender feel - ing That seems like kiss - es o'er us stealing?
rall.
Waits us there
rall.
Waits us there
(Closed mouths.)
rall.
p


LAKME. a tempo.
Of lov - ers 'tis, and am - 'rous maids..... Who wand - 'ring
a tempo.
p
thro' the syl - van shades..... ..... Go to the foun -tain, pure - ly spring - ing, And
wat - er thence come, bring - ing, To hap - py lov - ers dear.
Meme mov't.
Meme mov't.
p


(Soberly.)
When this cool draught is drained, by their lips, burn - ing
p
fev - er, From the same cup obtained, They wed - ded are, they wed-ded are, and ev - er
more, The goddeses nn - thoughtful never, Their love life they watch o'er.
GERALD.
The
p p


poco rit.
kind - ly god - dess - es as ev - er Their love - life they watch
poco rit.
god - dess - es, in thought - ful nev - er Their love - life they watch
poco rit.
o'er.
But we shall scarce be
pp 1st Sop.
Down a - long the moun - tains, Let's re - pair..... While the tune - ful
pp 2d Sop.
Ah!..... Ah!.....
pp Tenors.
Down a - long the moun - tains, Let's re - pair..... While the tune - ful
Ah!..... Ah!.....
pp


a - ble Those, maids to follow through, Two by two. To this spring vene - ra - ble,
foun - tain waits us there. From its murm - 'ring wa - ters
Ah!
foun - tain waits us there. From its murm - 'ring wa - ters
Ah!
pp
I'll go! sing- ly for you. Wait for me!
Two by two. Drink we, sons and daughters. 'Neath the blue.
Ah!
Two by two. Drink we, sons and daughters, 'Neath the blue.
Ah!
pp
pp


GERALD.
LAKME.
(She goes out slowly)
O temptress, charming dear..... still!..... Wait for me!
Down a - long the moun - tain, Let's re - pair..... While the tune-ful foun - tain
Ah!.....
Down a - long the moun - tain, Let's re - pair..... While the tune-ful foun - tain
Ah!.....
Ah!.....
pp
GERALD. (He follows her with his eyes.)
FRED. (Appearing.) He is living!
I live thro 'your ca - price And by your sov'reign will.
rall.
Waits us there.....
rall.
Waits us there.....
(Closed mouths.)
rall.
p
f

SCENE II. FREDERIC, GERALD.

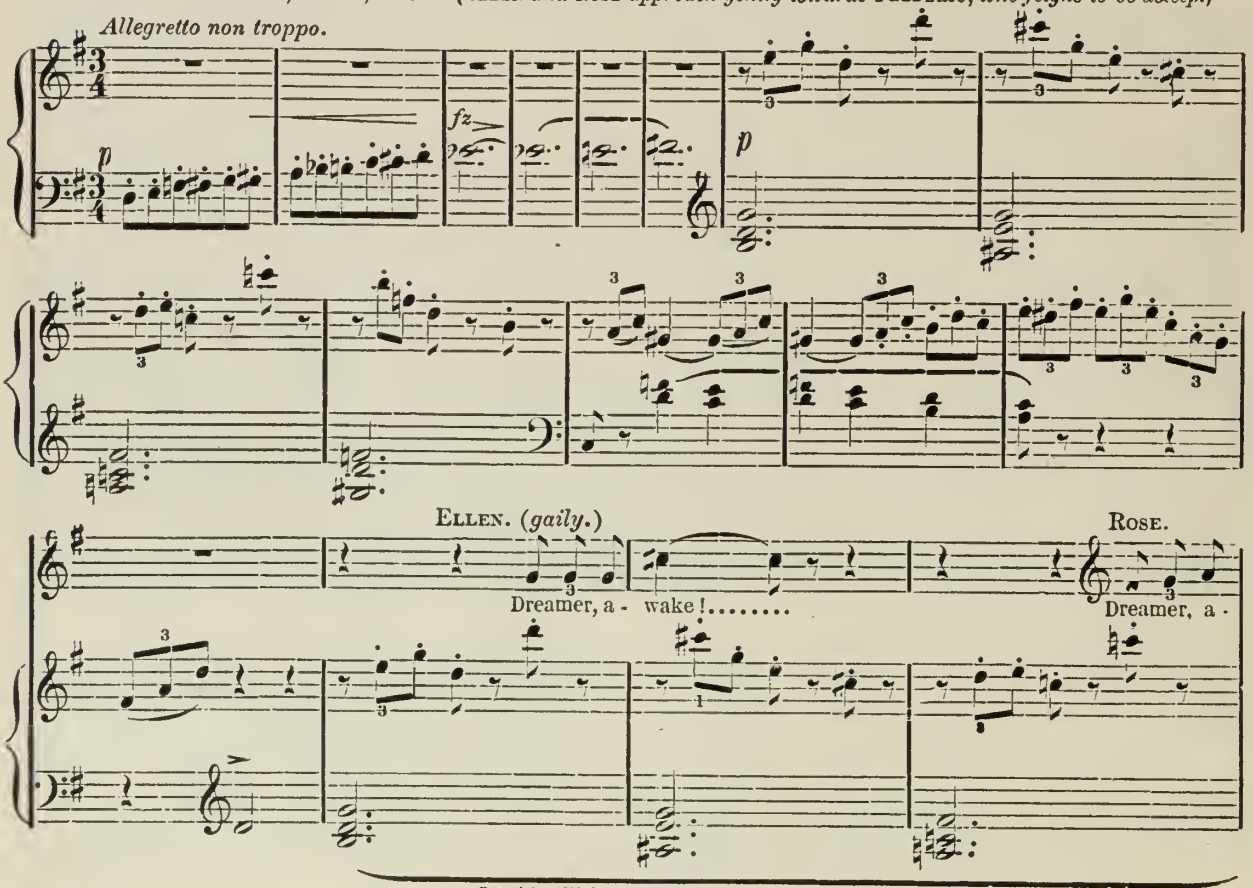
FRED. (*appearing suddenly.*) He is living!
GER. What! Frederic?
FRED. Yes, 'tis I! I have searched everywhere for you, and without luck. At length I find you! I learned what had happened. I was informed that one of our people had been struck down on the public square by one of the fanatics who organize insurrection against us through all the provinces, and at once suspected Nilakantha. It was you who were attacked!
GER. Yes!
FRED. And on account of the Brahmin's daughter?
GER. Yes, and it was she who saved my life,
FRED. Is she here?
GER. Yes.
FRED. (*changing his tone.*) Ah! Gerald, do not allow yourself to be further drawn away by a passion which is not the same with these Hindoo maids as with our young English girls When they only take a fancy that another will soon replace, 'tis charming! But when love has penetrated their hearts, open to every intoxication, it becomes terribly serious! Come! be off with me, at this moment even! We must leave at once!
GER. Without seeing her again?
FRED. Yes, without seeing her.
GER. But just remember I owe my life to her.
FRED. It is a matter of more than love,—it is an affair of honor!
GER. Of honor?
FRED. Yes. The revolt is extending on all sides, and our regiment will leave in one hour.
GER. I will follow it.
FRED. No, no; you will come with me. It is a case, Gerald, which must take its place above all passions, all enticements, and all troubles. It is the honor of a soldier! I do not wish that, at the roll-call of those who march against the enemy, the question shall be asked, Where is Gerald? I do not wish, when the English flag is t reatened, that any one should say, Gerald, is not at hand.
GER. One moment—
FRED. No! she will withhold you.
GER. She will not, indeed!—just time to see her. In an hour I shaN have rejoined you.
FRED. You swear it?
GER Yes, I swear it! (*After an effort*)
FRED. So be it! but be prudent. The governor has this morning organized a hunting party to conceal the gravity of events. Miss Ellen and Miss Rose were but this moment on the outskirt of the wood.
GER. Miss Ellen?
FRED. I hope they may not have seen me. Ah! heaven, if— they have followed me, hide yourself in this thicket; they must not see you. (GERALD *conceals himself*) Thank God, he is saved! But how shall I explain my presence here? Why in the dev l's name have I come to conceal myself in this forest? I have been drawn here by my poetic nature? No! that would be too unlikely. I am studying botany. Well, I am not unlike a botanist; I am studying the flowers of India. (*looking at a plant.* Datura stramonium,—a terrible poison (*plucking a flower.*) The sunflower? This must be a sunflower, inoffensive enough. Here they are!—feign to be asleep. I shall have fallen asleep while studying botany!

No. 18. TRIO.

DREAMER, AWAKE.

SCENE III. FREDERIC, ELLEN, ROSE. (ELLEN *and* ROSE *approach gently towards* FREDERIC, *who feigns to be asleep.*)

Allegretto non troppo.



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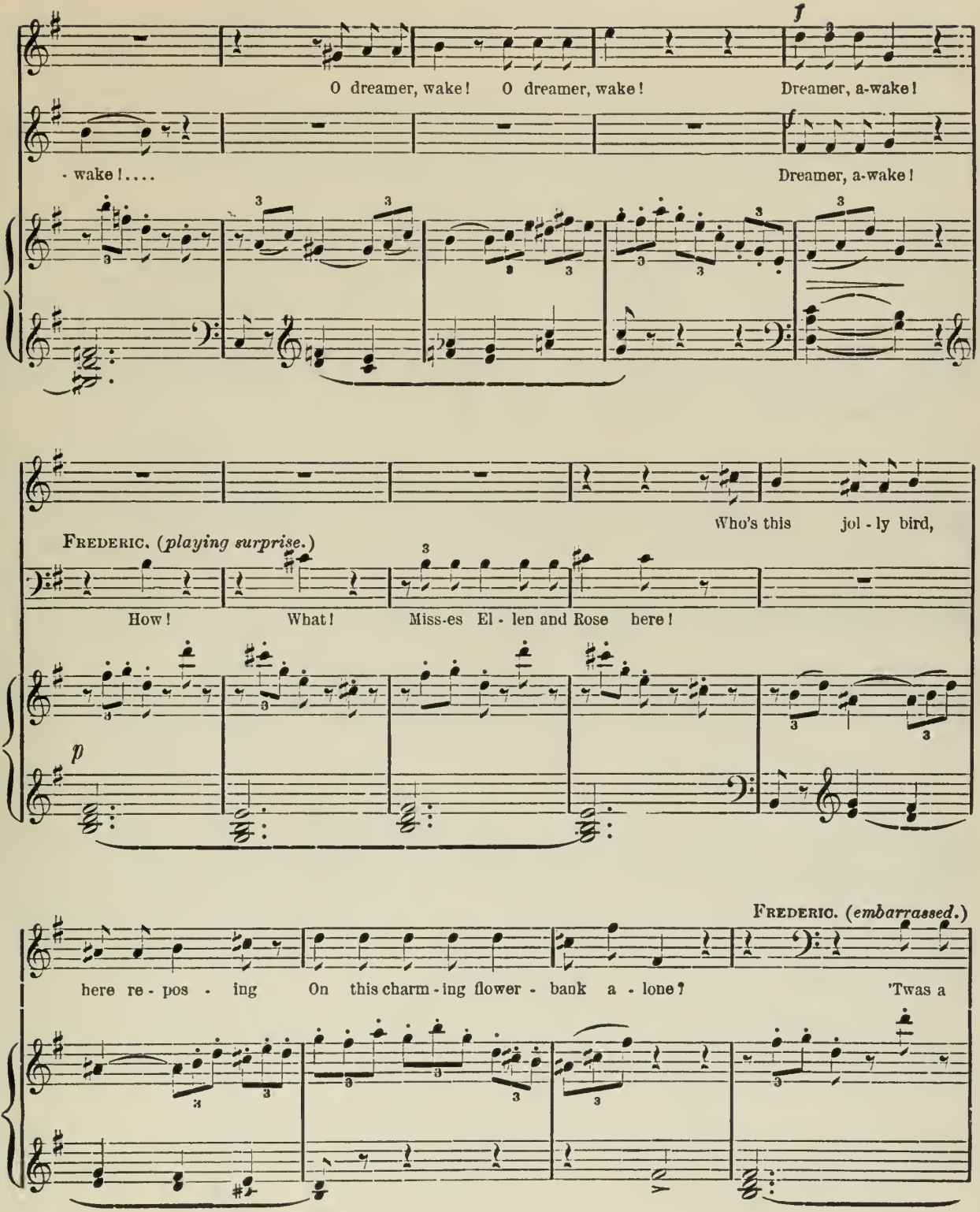
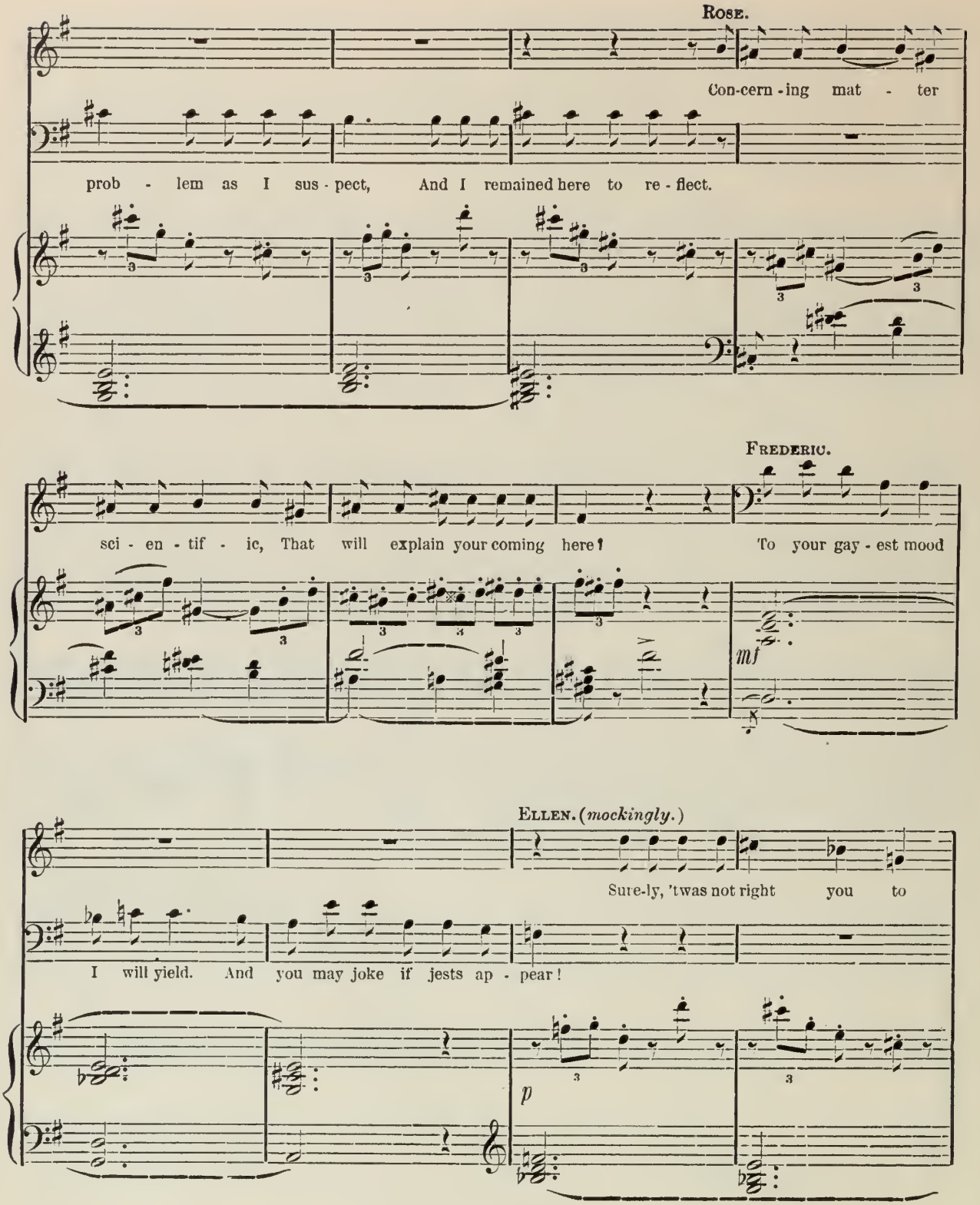
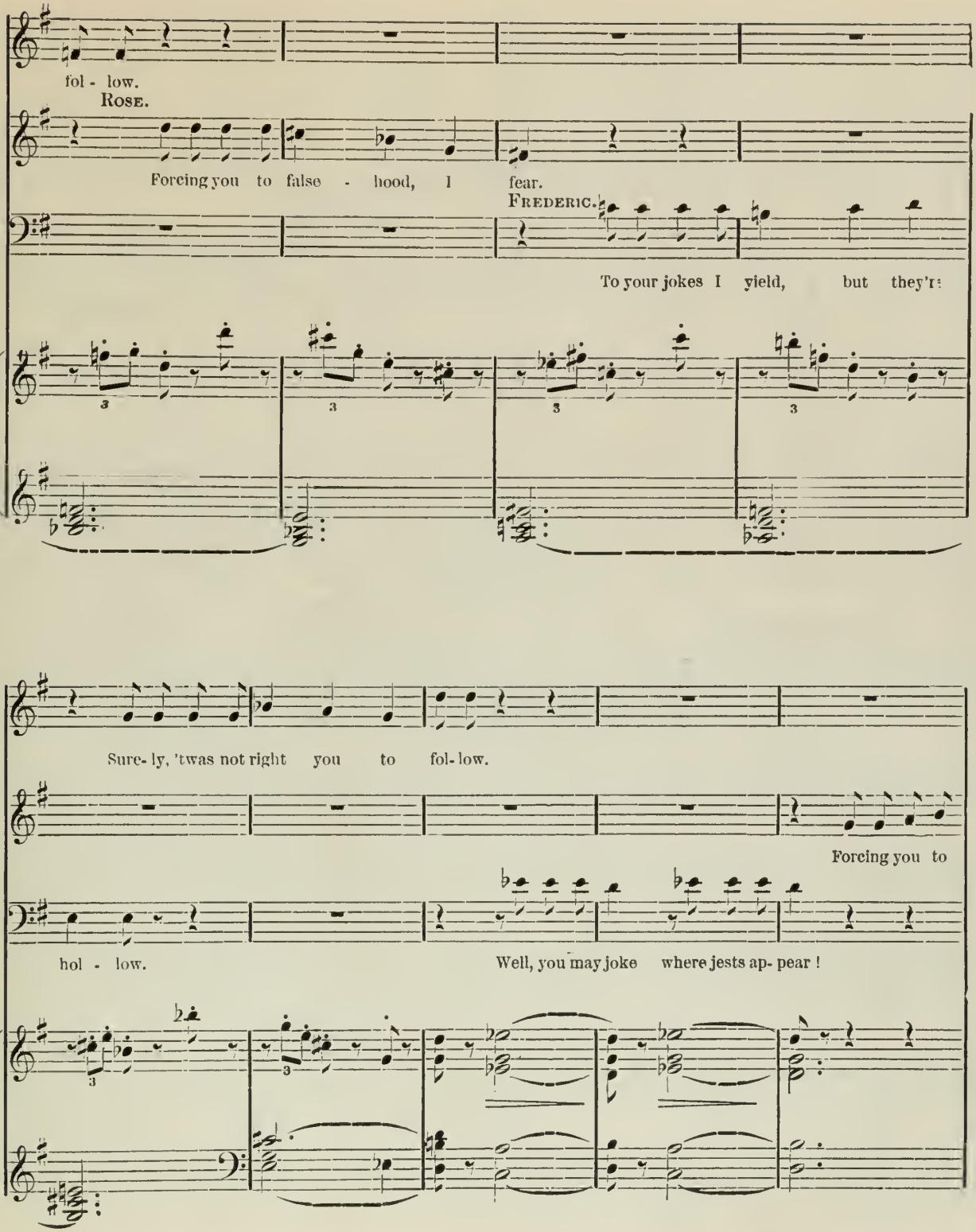
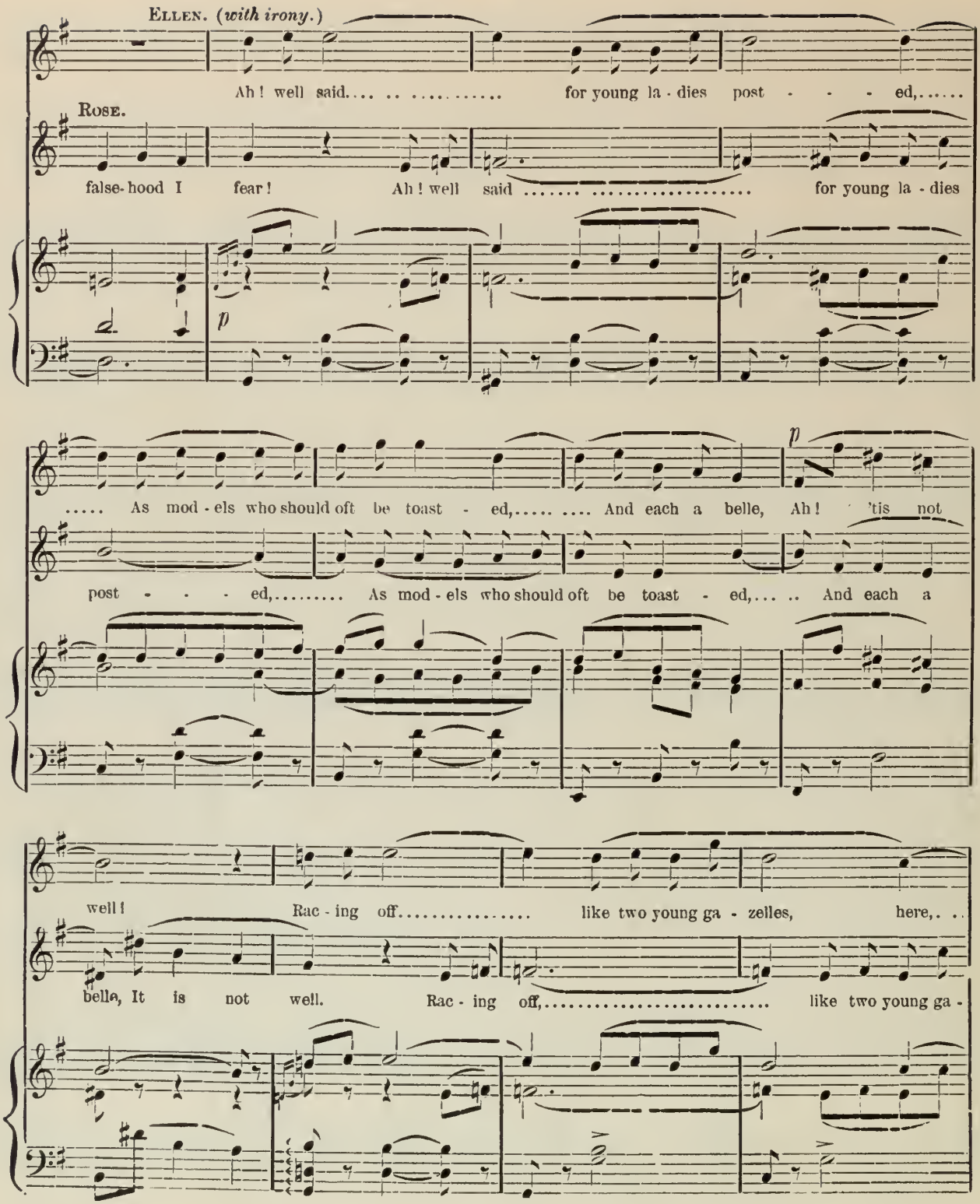
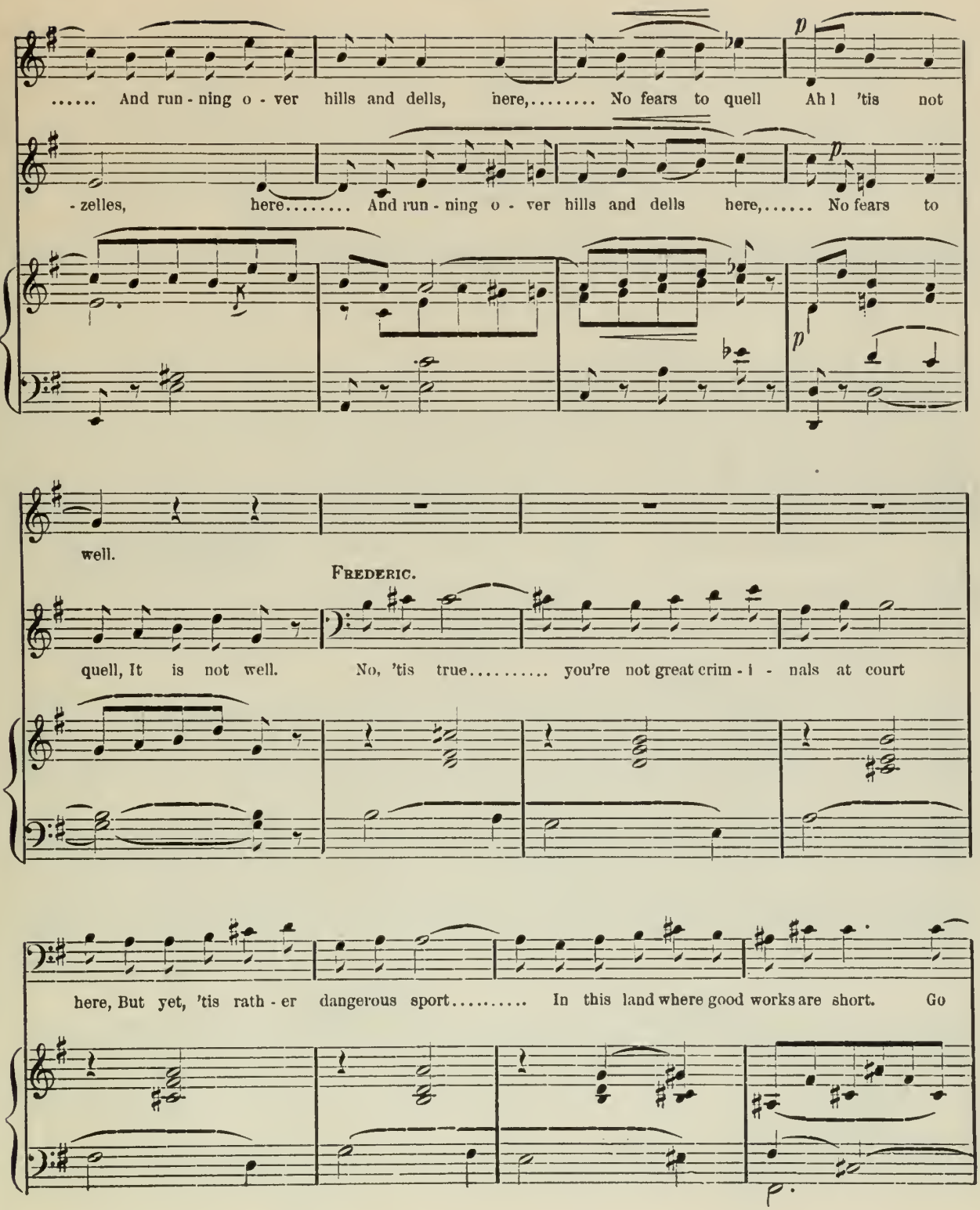
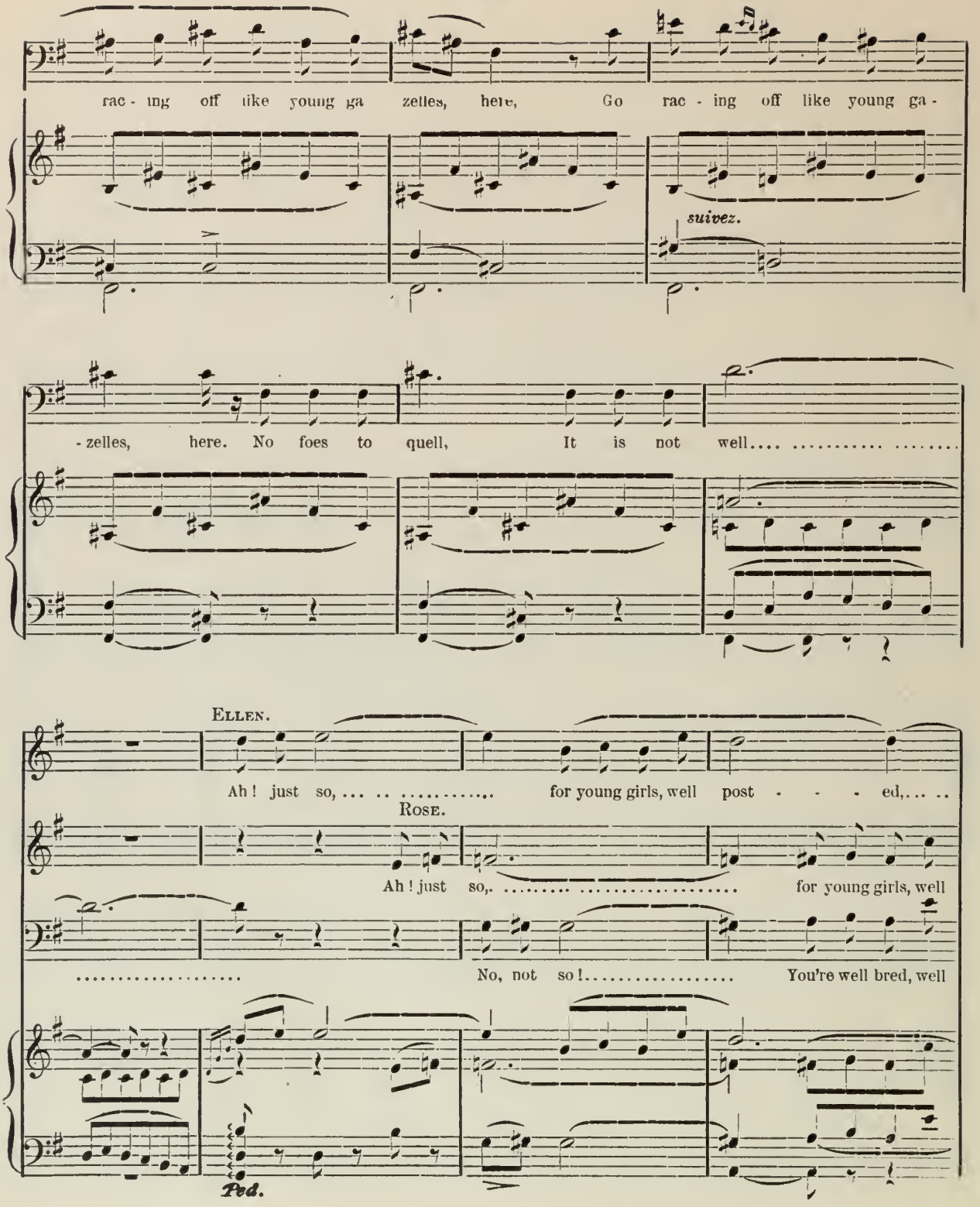

f
O dreamer, wake! O dreamer, wake! Dreamer, a-wake!
- wake!....
Dreamer, a-wake!
Who's this jol - ly bird,
FREDERIC. (playing surprise.)
How! What! Miss-es El - len and Rose here!
p
FREDERIC. (embarrassed.)
here re - pos - ing On this charm - ing flower - bank a - lone? 'Twas a

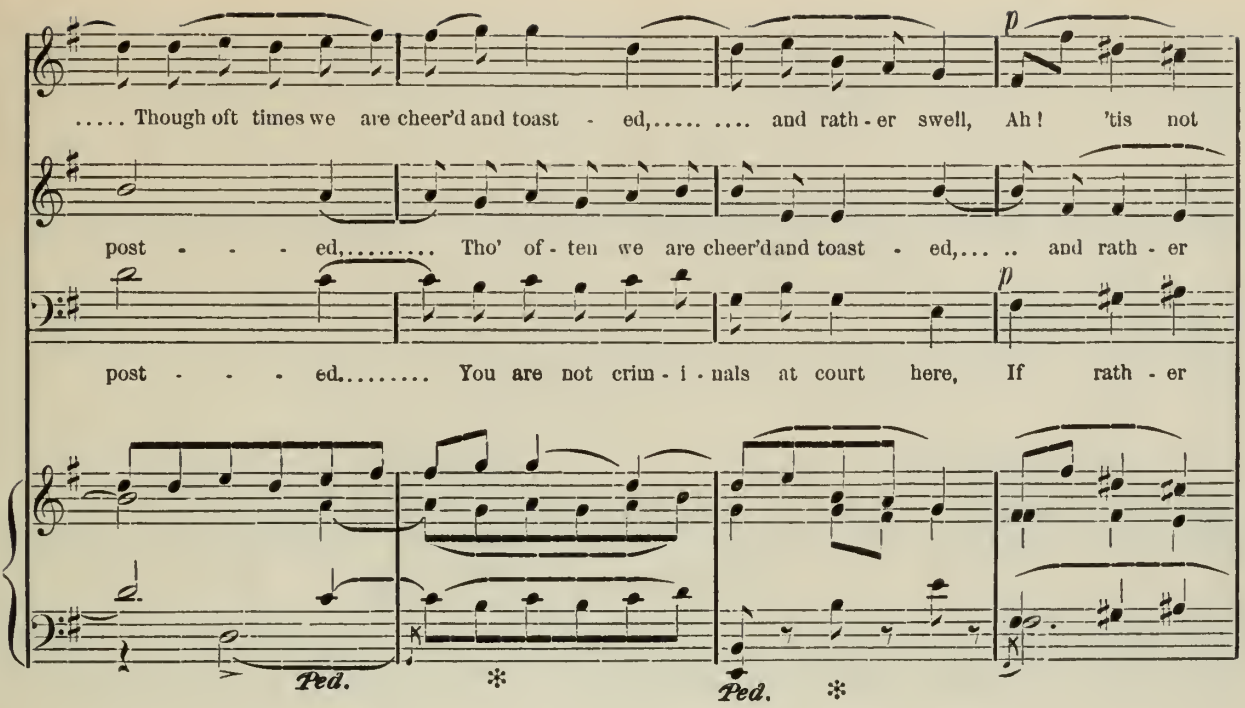

Rose.
Con-cern-ing mat - ter
prob - lem as I sus-pect, And I remained here to re-flect.
Frederic.
sci - en - tif - ic, That will explain your coming here? To your gay-est mood
mf
Ellen. (mockingly.)
Sure-ly, 'twas not right you to
I will yield. And you may joke if jests ap - pear!
p

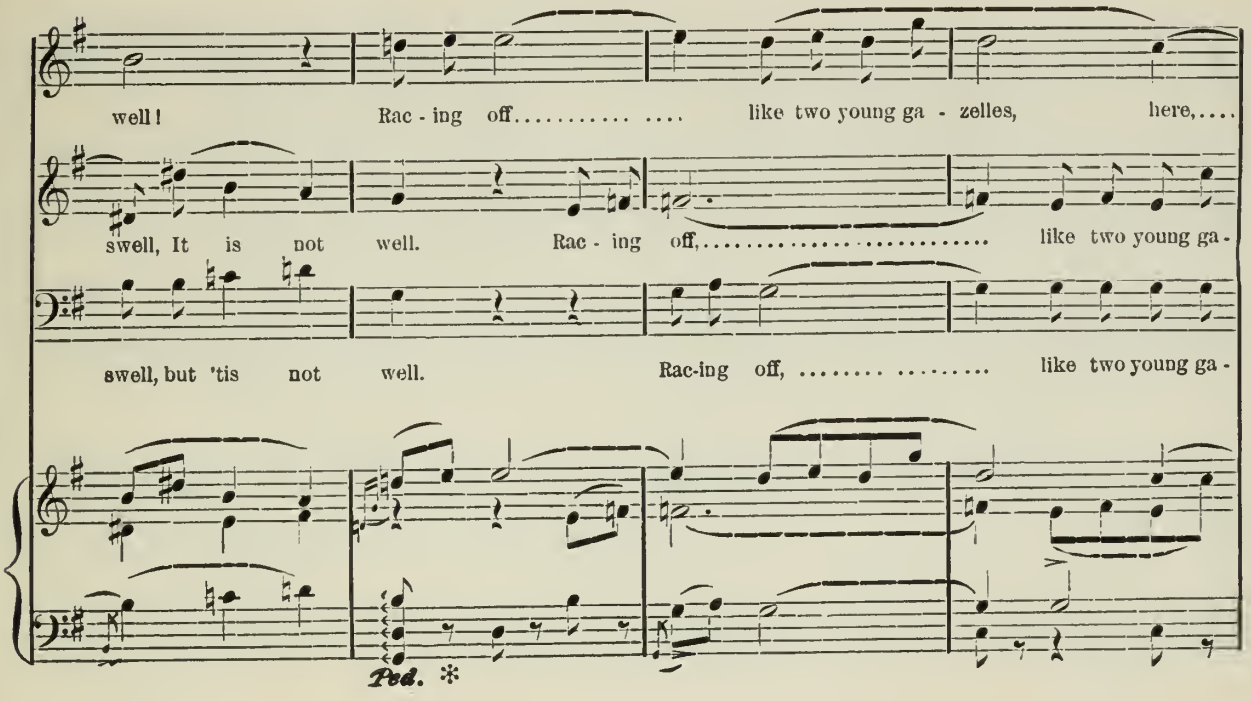

fol - low.
ROSE.
Forcing you to false - hood, I fear.
FREDERIC.
To your jokes I yield, but they're
Sure- ly, 'twas not right you to fol- low.
Forcing you to
hol - low.
Well, you may joke where jests ap- pear !

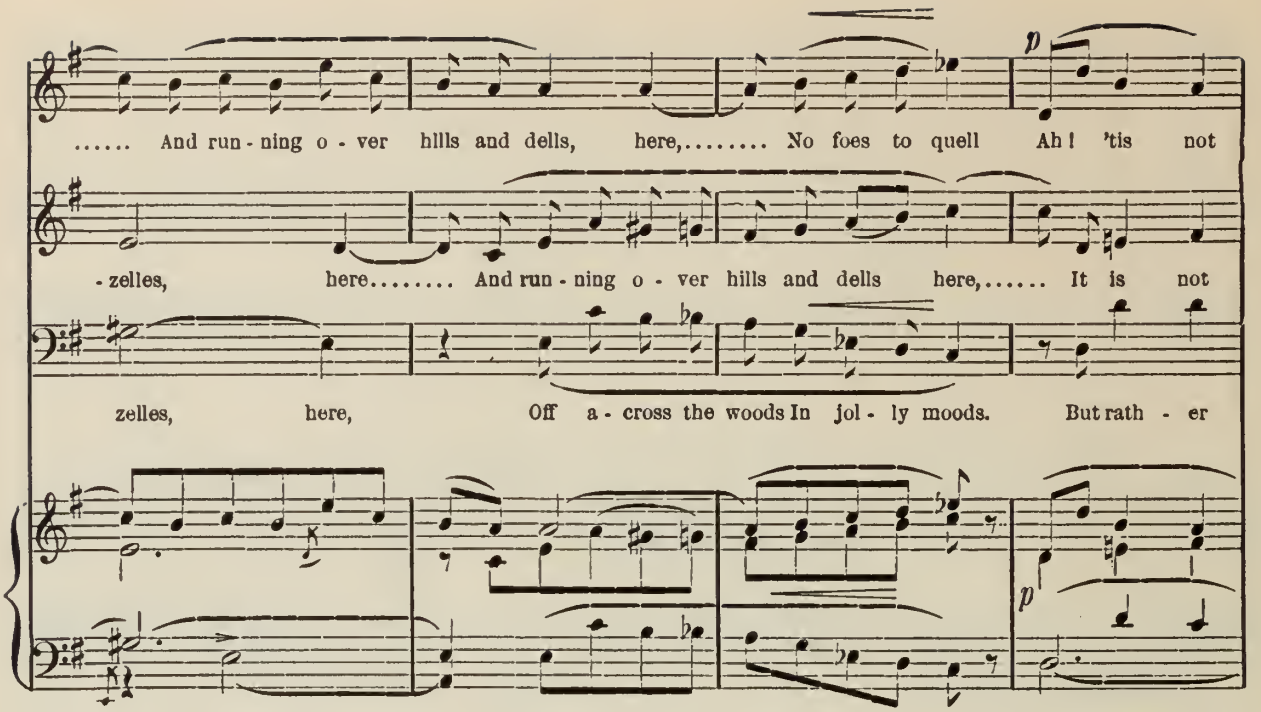

Ellen. (with irony.)
Ah! well said.... .. .. for young la - dies post - - - ed,.....
Rose.
false-hood I fear! Ah! well said .... for young la - dies
p
..... As mod - els who should oft be toast - ed,..... .... And each a belle, Ah! 'tis not
post - - - ed,..... As mod - els who should oft be toast - ed,... .. And each a
well! Rac - ing off..... like two young ga - zelles, here,.. ..
belle, It is not well. Rac - ing off,..... like two young ga -

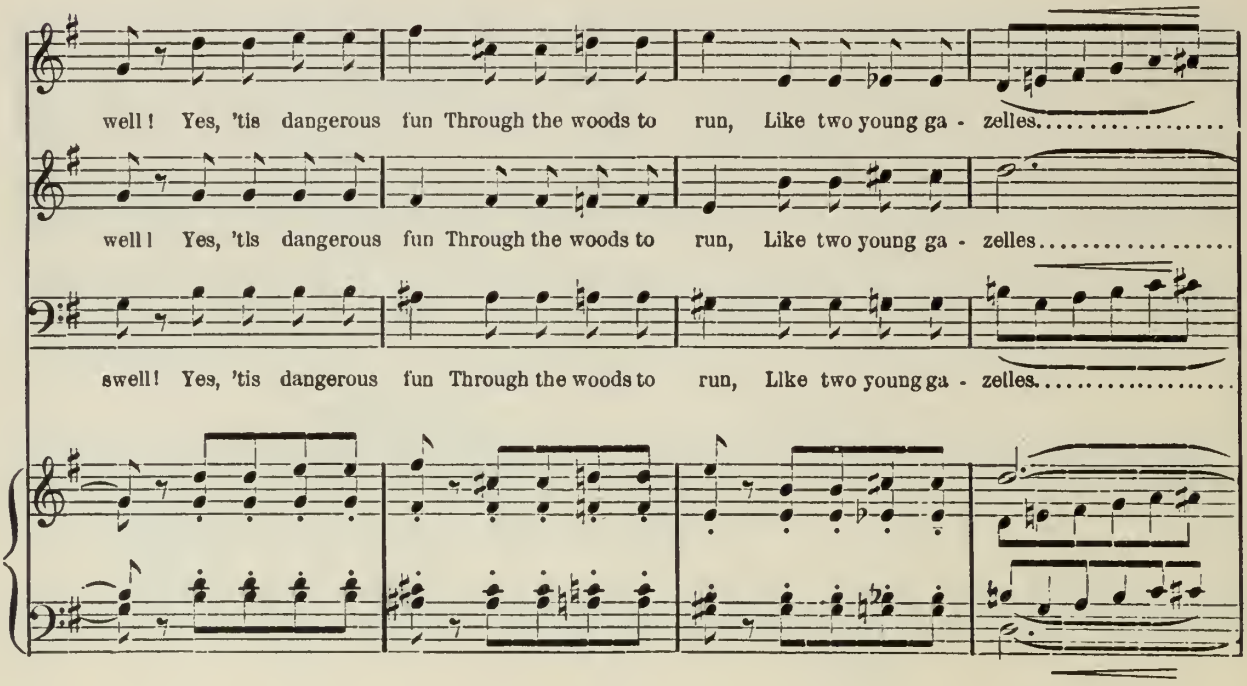

..... And run - ning o - ver hills and dells, here,..... No fears to quell Ah! 'tis not
- zelles, here..... And run - ning o - ver hills and dells here,..... No fears to
well.
FREDERIC.
quell, It is not well. No, 'tis true..... you're not great crim - i - nals at court
here, But yet, 'tis rath - er dangerous sport..... In this land where good works are short. Go

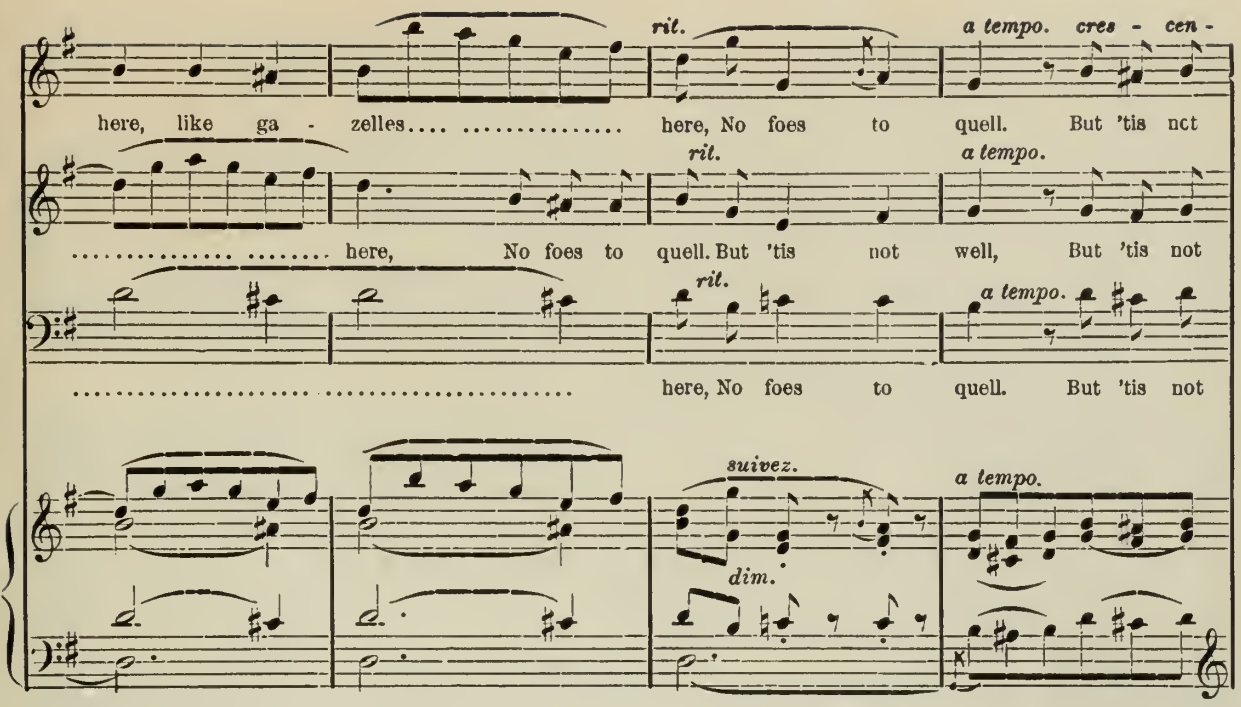

rac - ing off like young ga zelles, here, Go rac - ing off like young ga -
suivez.
- zelles, here. No foes to quell, It is not well.... ....
ELLEN.
Ah! just so, ... for young girls, well post - - - ed,... ..
ROSE.
Ah! just so,. .... for young girls, well
..... No, not so!..... You're well bred, well
Ped.

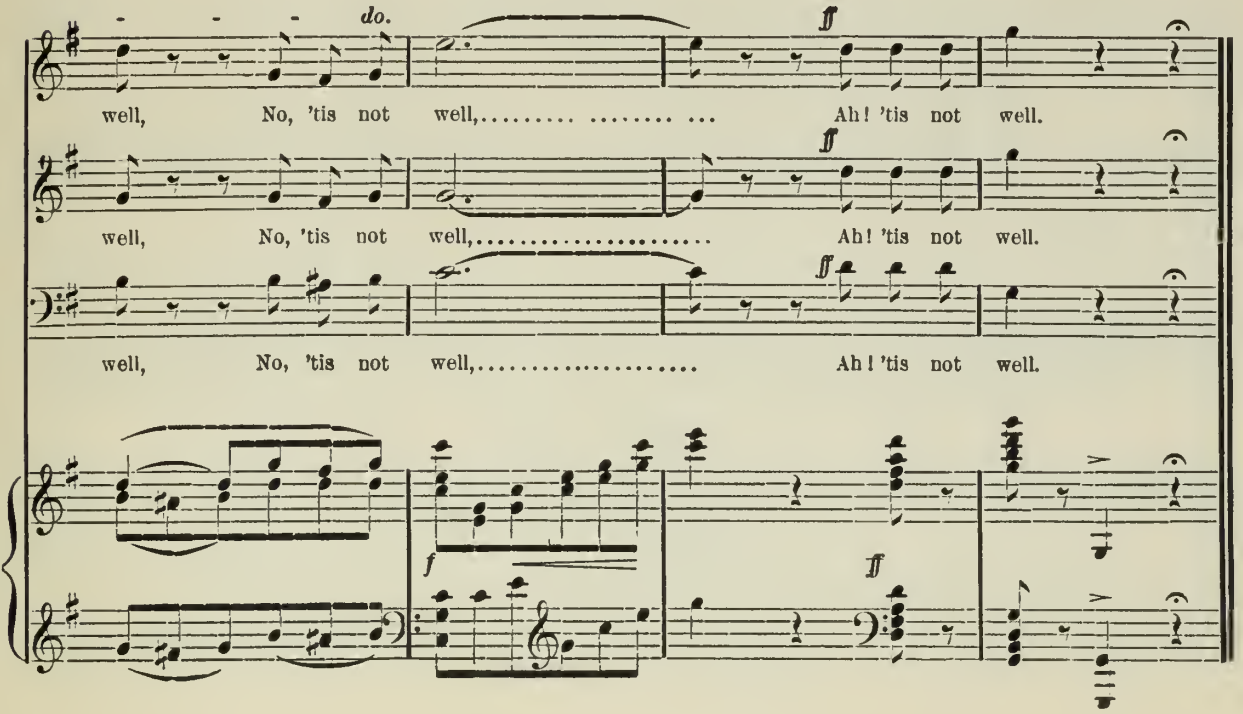

..... Though oft times we are cheer'd and toast - ed,..... .... and rath - er swell, Ah! 'tis not
post - - - ed,..... Tho' of - ten we are cheer'd and toast - ed,... .. and rath - er
post - - - ed..... You are not crim - i - nals at court here, If rath - er
p
p
Ped.
Ped.


well! Rac - ing off..... .... like two young ga - zelles, here,....
swell, It is not well. Rac - ing off,..... like two young ga -
swell, but 'tis not well. Rac-ing off, ... like two young ga -
Ped.


..... And run - ning o - ver hills and dells, here,..... No foes to quell Ah! 'tis not
- zelles, here..... And run - ning o - ver hills and dells here,..... It is not
zelles, here, Off a - cross the woods In jol - ly moods. But rath - er
p
p


well! Yes, 'tis dangerous fun Through the woods to run, Like two young ga - zelles.....
well! Yes, 'tis dangerous fun Through the woods to run, Like two young ga - zelles.....
swell! Yes, 'tis dangerous fun Through the woods to run, Like two young ga - zelles.....


rit.
a tempo. cres - cen -
here, like ga - zelles.... ..... here, No foes to quell. But 'tis not
rit.
a tempo.
.... here, No foes to quell. But 'tis not well, But 'tis not
rit.
a tempo.
.... here, No foes to quell. But 'tis not
suivez.
a tempo.
dim.


- - - do.
ff
well, No, 'tis not well,..... .... Ah! 'tis not well.
ff
well, No, 'tis not well,..... Ah! 'tis not well.
ff
well, No, 'tis not well,..... Ah! 'tis not well.
f
ff

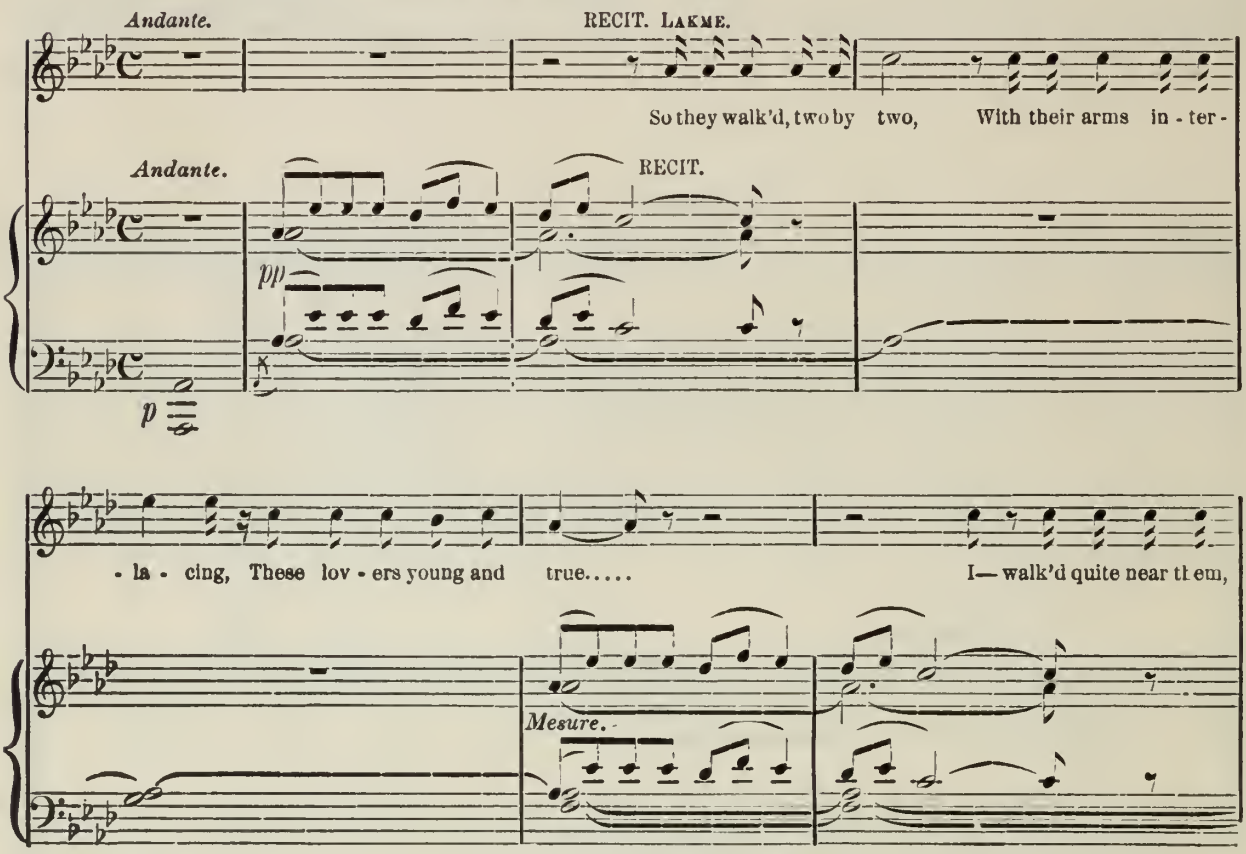
ROSE. We followed you.
FRED. Ah!
ELLEN. Without a thought of doing so!
ROSE. (*to* FRED.) Ellen hoped a little that she might find Gerald with you.
FRED. What, here! Gerald? What an idea! Gerald with me! (ELLEN *moves towards the thicket where* GERALD *is concealed.*) Please do not go in that direction.
ELLEN. But why not?
FRED. Those thickets are dangerous. I will go and show you the way.
ROSE (*moves towards the thicket.*) Come, then; let us go.
FRED. Not in that direction, Miss Rose.
ROSE. Ah! why not?
FRED. This way; I will guide you to the outskirt of the forest; and then will rejoin my regiment, which we shall meet in that direction.
ELLEN. Will Gerald be there?
FRED. (*so as to be heard by* GER.) Certainly he will be there; that is, I think so. Could you imagine to yourself that an English officer would fail in his duty? He will find time before leaving to tell you again how much he loves you. I am sure that just now he thinks only of you.
ROSE (*perceiving a veil left by* LAKME.) Ah!
FRED. Come, lose no time.
ROSE. You must be vexed with us?
FRED. Not at all.
ROSE. We have troubled you.
FRED. I was only studying the flowers of India.
ROSE (*showing the veil.*) This, for instance?
FRED. (*aside.*) Pshaw! That compromises me. (*Aloud.*) I explain it all.
ELLEN (*eagerly and laughingly.*) Oh! no; do not explain.
FRED. I insist upon telling you—
ROSE (*throwing down the veil.*) Oh! monsieur; no confidences.
FRED. My innocence would surprise you. (*to* ROSE) Here take my arm, (*to* ELLEN,) and you my other arm.
ROSE. No, I will walk alone.
ELLEN. I, too.
FRED. Then I shall order a halt. (*Aside.*) I alone am to blame; and he,— well, he is saved. There is a deity for lovers, who ought to think of me (*Running to* ELLEN.) Let me push aside the branches. (*They disappear;* GERALD *also comes out from the thicket and follows them with his eyes, seized with violent emotion.*)

SCENE IV.—GERALD, *alone; then* LAKME.

GER. Twenty times I have just escaped betraying myself. I blushed at concealment, and shame withheld me. (*Perceiving* LAKME *approaching.*) Lakme.
LAK. (*returns triumphant, bringing the cup of holy water.*)

SO THEY WALKED, TWO BY TWO.

No. 19. Duo and Chorus in the wings.



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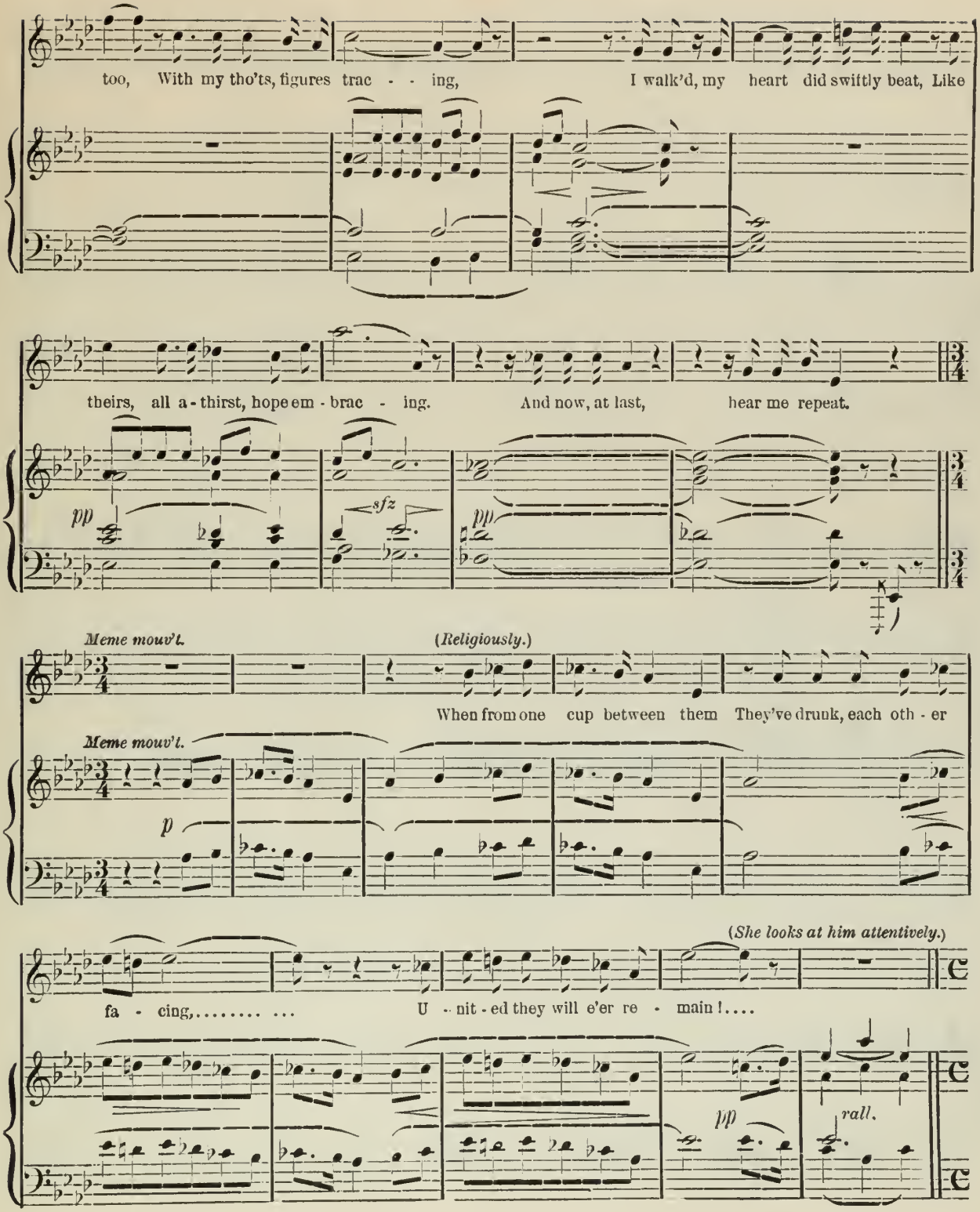
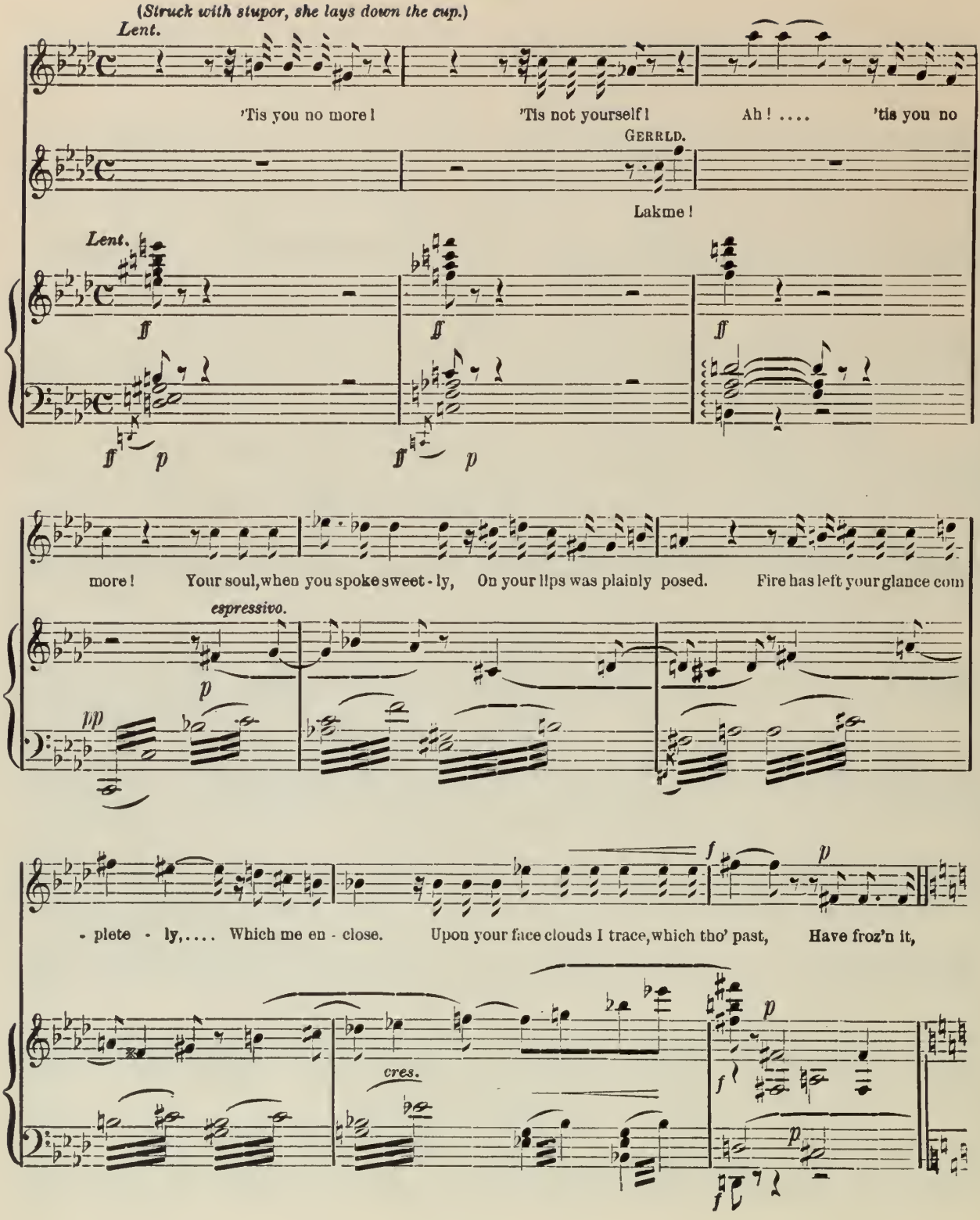
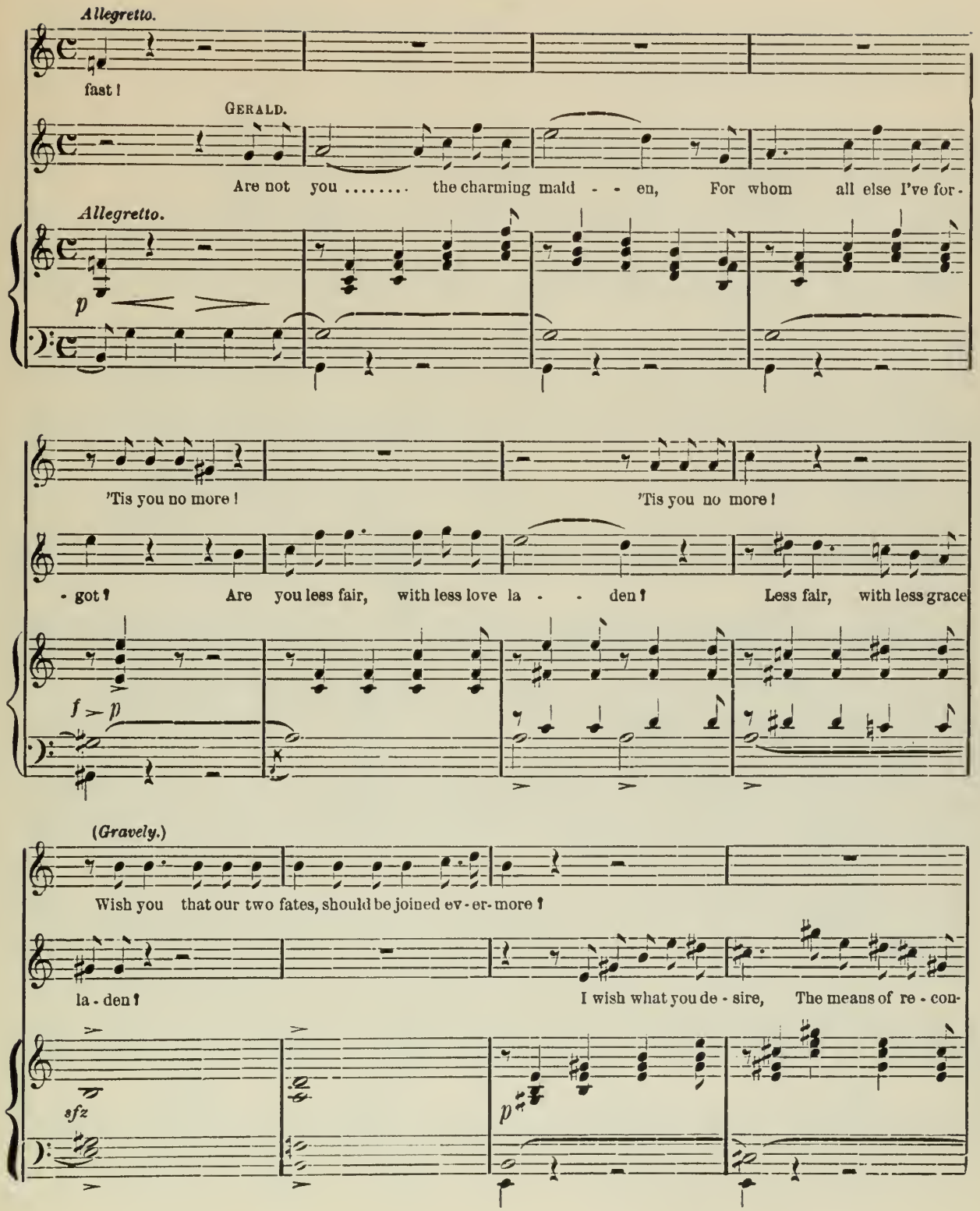
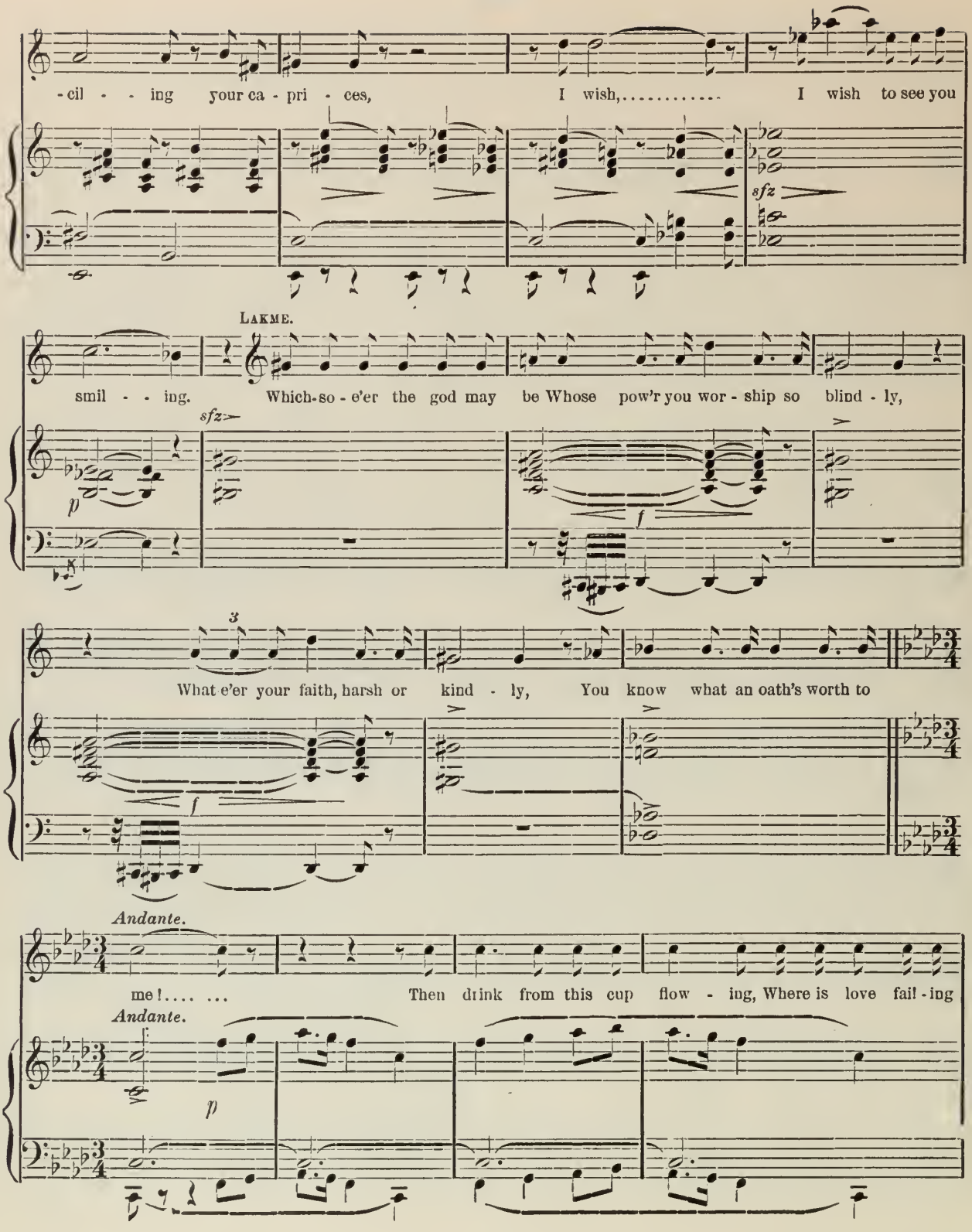
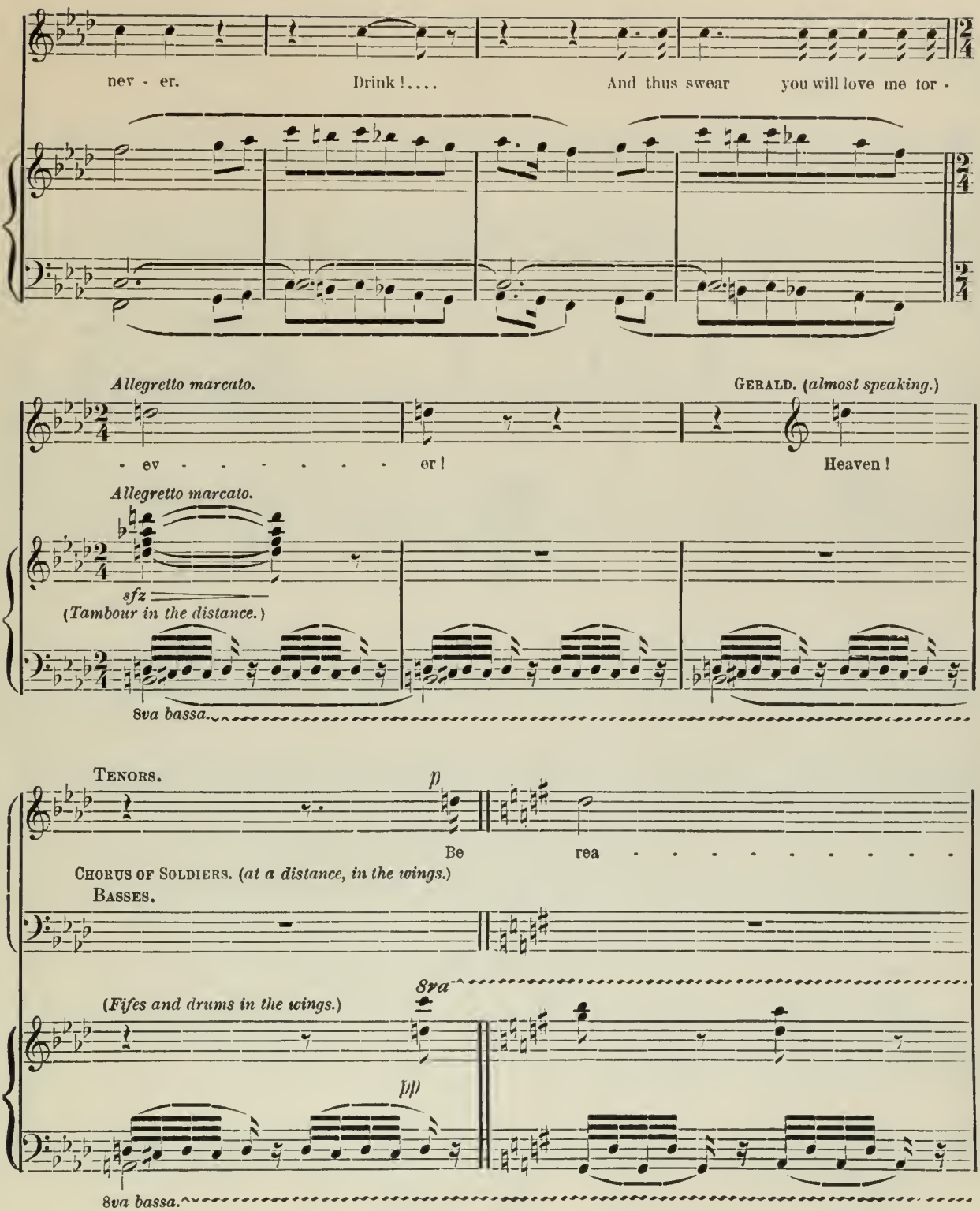
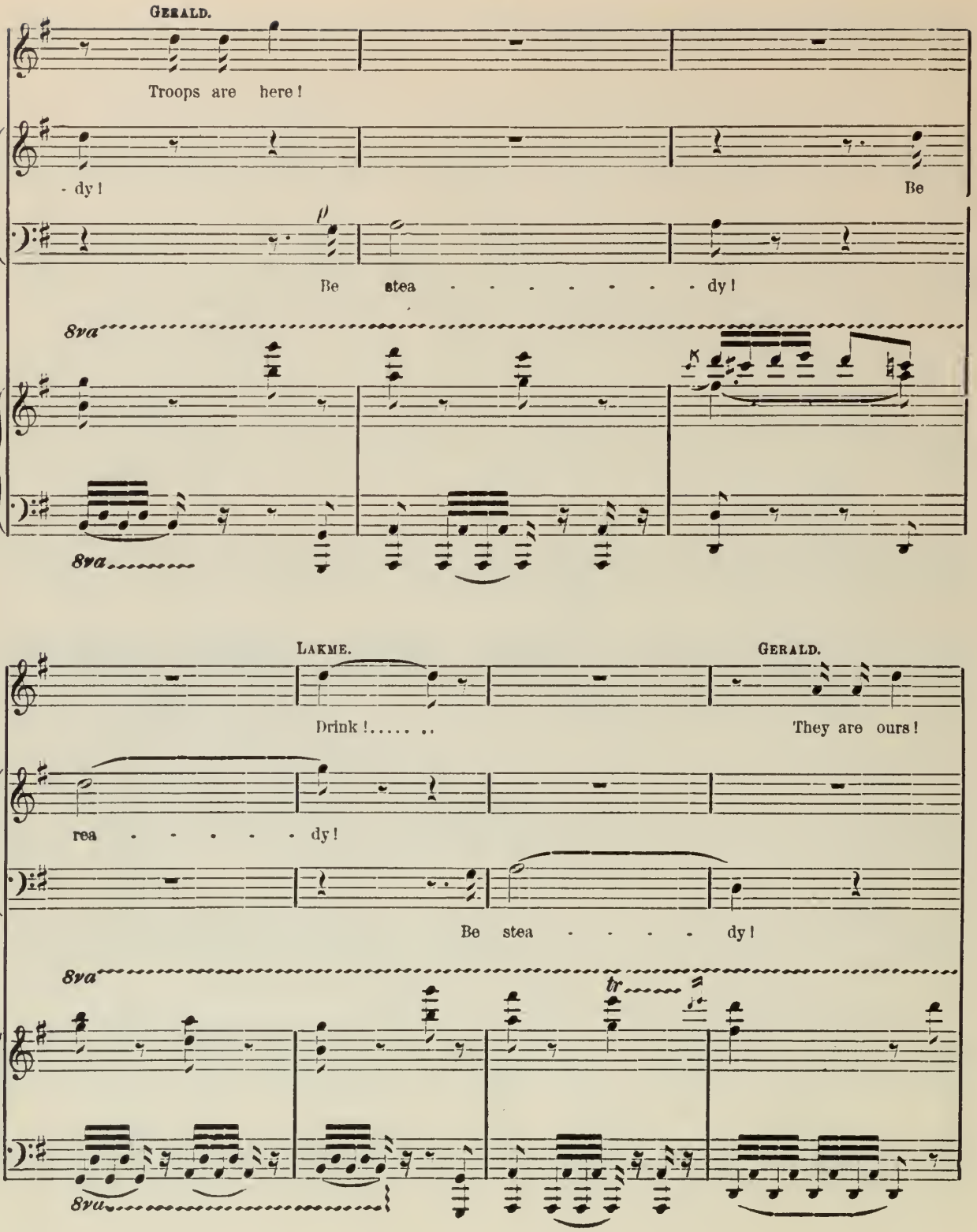

too, With my tho'ts, figures trac - - ing, I walk'd, my heart did swiftly beat, Like
theirs, all a - thirst, hope em - brac - ing. And now, at last, hear me repeat.
pp
sfz
pp
Meme mouv't.
(Religiously.)
When from one cup between them They've drunk, each oth - er
Meme mouv't.
p
(She looks at him attentively.)
fa - cing,..... ... U - nit - ed they will e'er re - main!....
pp
rall.

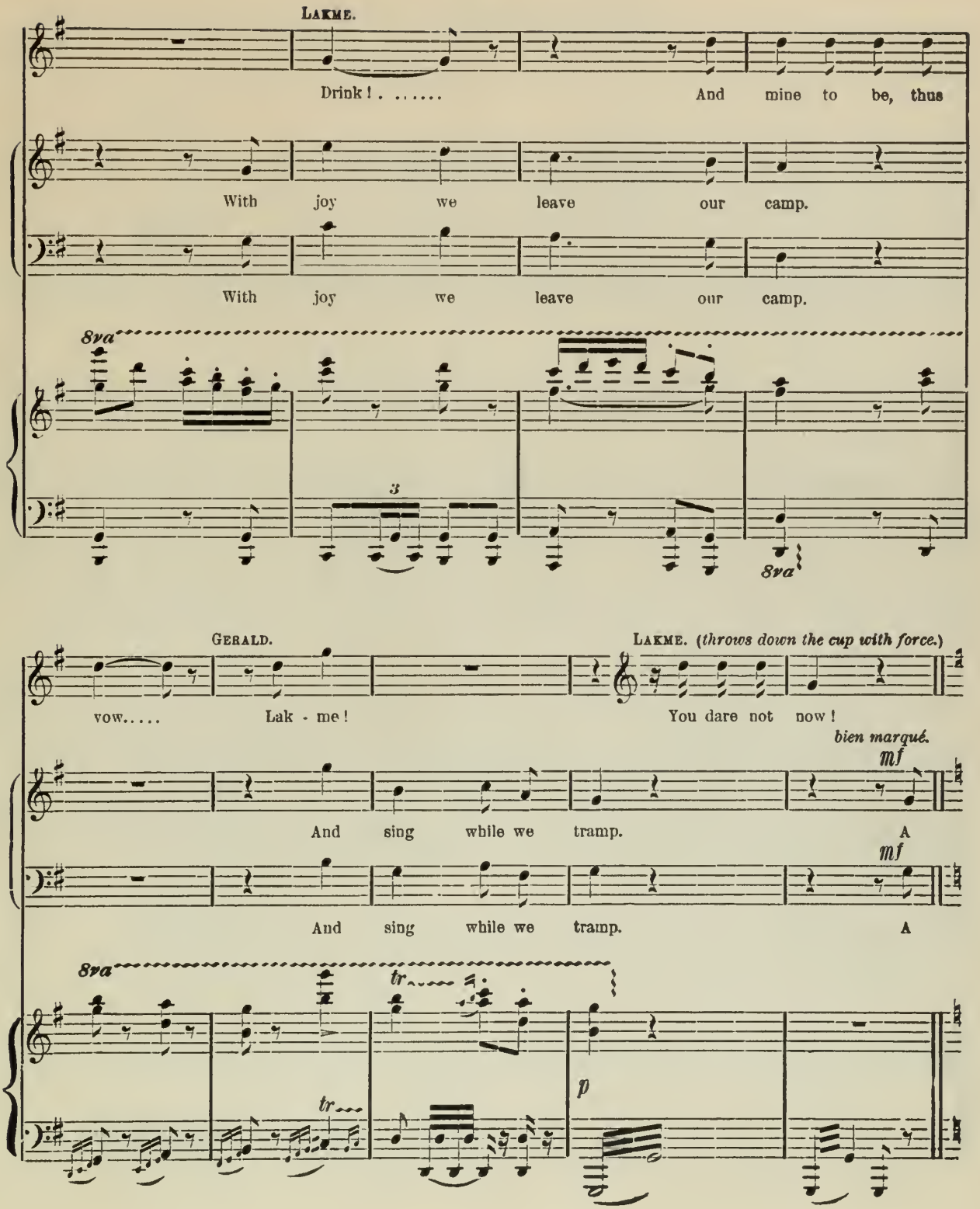

(Struck with stupor, she lays down the cup.)
Lent.
'Tis you no more!
'Tis not yourself!
Ah! ....
'tis you no
GERRLD.
Lakme!
Lent.
ff
ff
ff
ff
p
ff
p
more!
Your soul, when you spoke sweet - ly,
On your lips was plainly posed.
Fire has left your glance com
espressivo.
p
pp
- plete - ly,....
Which me en - close.
Upon your face clouds I trace, which tho' past,
Have froz'n it,
f
p
cres.
f
p
f
p


Allegretto.
fast!
GERALD.
Are not you ..... the charming maid - - en, For whom all else I've for-
Allegretto.
p
'Tis you no more!
'Tis you no more!
- got? Are you less fair, with less love la - - den? Less fair, with less grace
f > p
(Gravely.)
Wish you that our two fates, should be joined ev - er - more?
la - den?
I wish what you de - sire, The means of re - con-
sfz
p

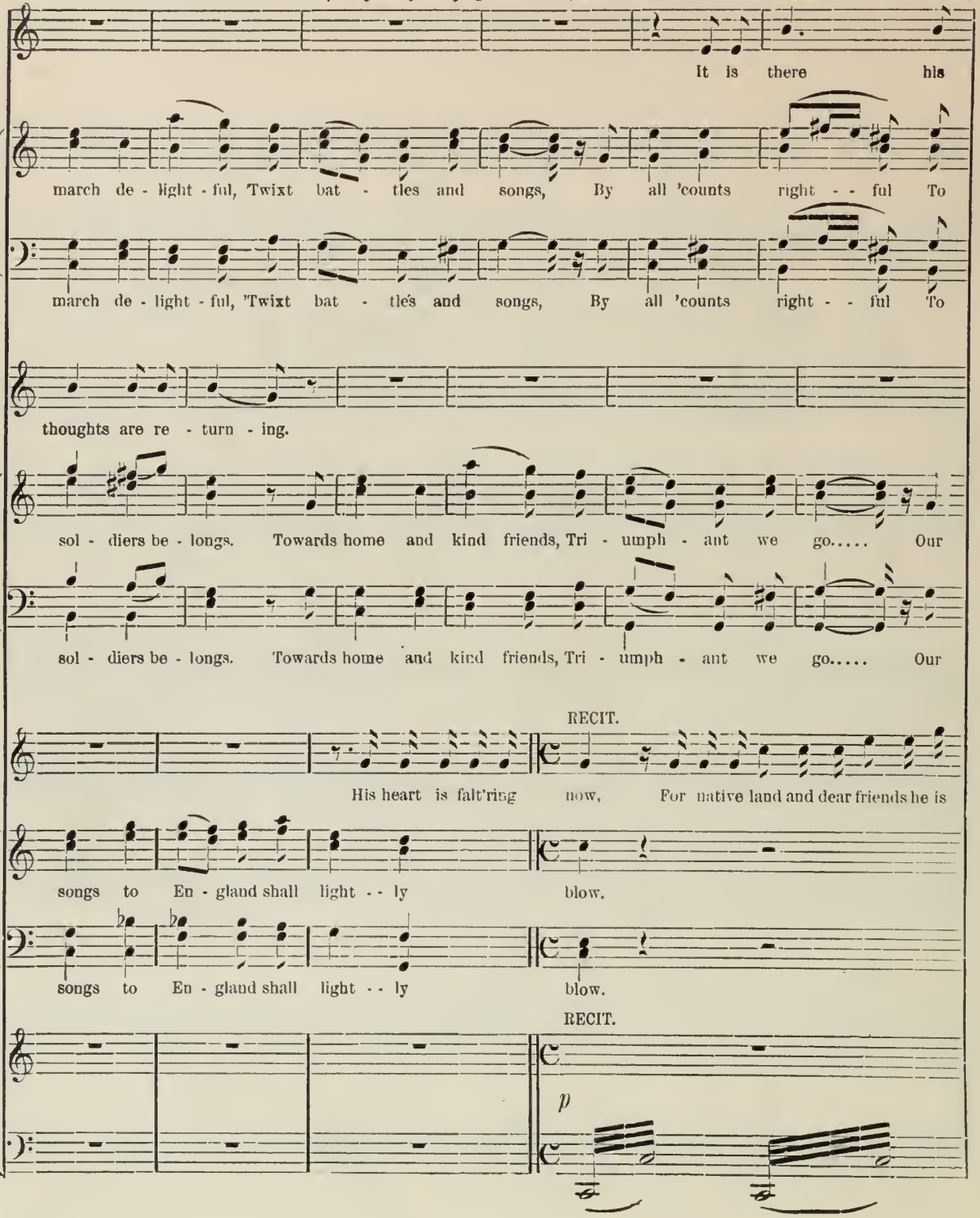

-cil - - ing your ca - pri - ces, I wish,..... I wish to see you
sfz
LAKME.
smil - - ing. Which-so - e'er the god may be Whose pow'r you wor - ship so blind - ly,
sfz
p
f
3
What e'er your faith, harsh or kind - ly, You know what an oath's worth to
f
Andante.
me!.... ... Then drink from this cup flow - ing, Where is love fail - ing
Andante.
p


nev - er.
Drink!....
And thus swear
you will love me tor -
Allegretto marcato.
GERALD. (almost speaking.)
- ev - - - - - - - er!
Heaven!
Allegretto marcato.
sfz
(Tambour in the distance.)
8va bassa.
TENORS.
p
Be
rea - - - - - - - - - -
CHORUS OF SOLDIERS. (at a distance, in the wings.)
BASSES.
8va
(Fifes and drums in the wings.)
pp
8va bassa.


GERALD.
Troops are here!
- dy!
Be
Be stea - - - - - - - - dy!
8va
8va
LAKME.
GERALD.
Drink!.....
They are ours!
rea - - - - - dy!
Be stea - - - - dy!
8va
tr
8va


LAKME.
Drink! . . . . . And mine to be, thus
With joy we leave our camp.
With joy we leave our camp.
8va
3
8va
GERALD.
LAKME. (throws down the cup with force.)
vow. . . . . Lak - me! You dare not now!
bien marqué.
mf
And sing while we tramp. A
mf
And sing while we tramp. A
8va
tr
tr
p

(She gazes fixedly upon GERALD, *who looks out at the side whence comes the Chorus.)*



(With anguish, after vainly trying to attract his attention.)

yearn - ing! 'Tis end - ed now.

Mouvement de la Marche.

8va

f *p* *pp*

(While Gerald listens with bowed head, Lakme desperately gathers

8va

Tres soutenu.

mf *cres.*

a flower of the Datura, and eats it, smilingly, without notice from Gerald.)

agitato e accelerando. *cres.*

GERALD.

Lak - me! what's that you do?

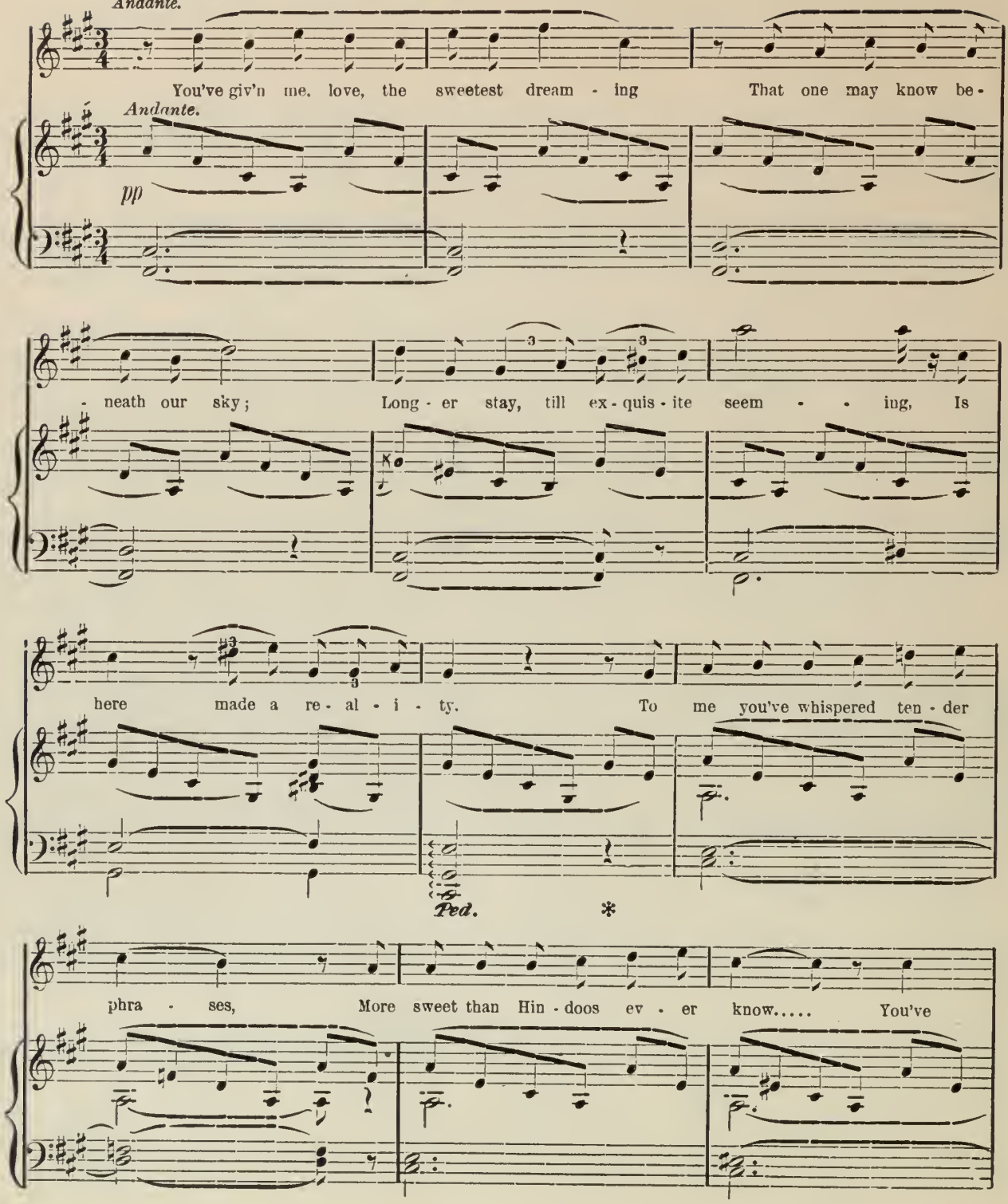
Hautb.

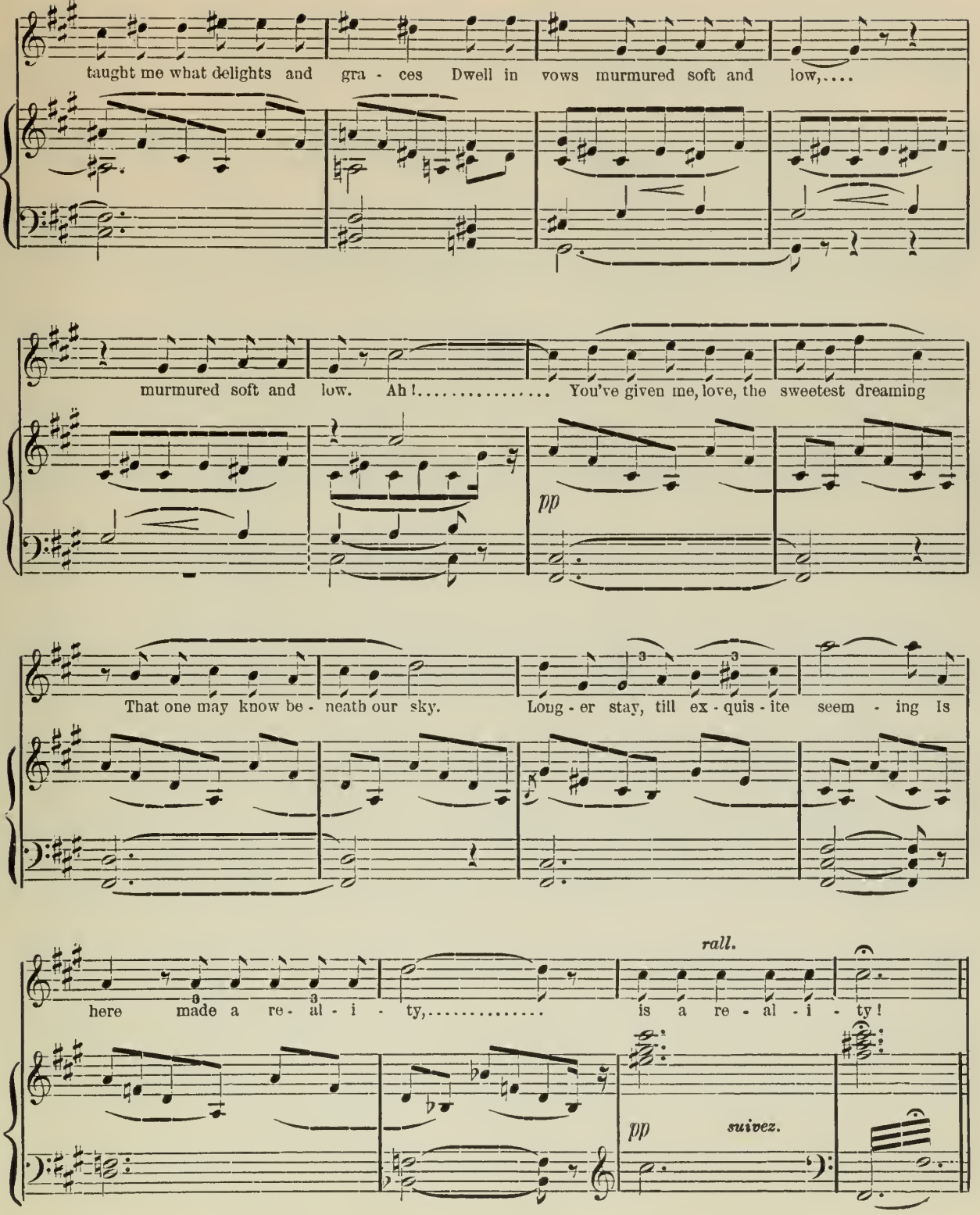
f *p espress.* *p*

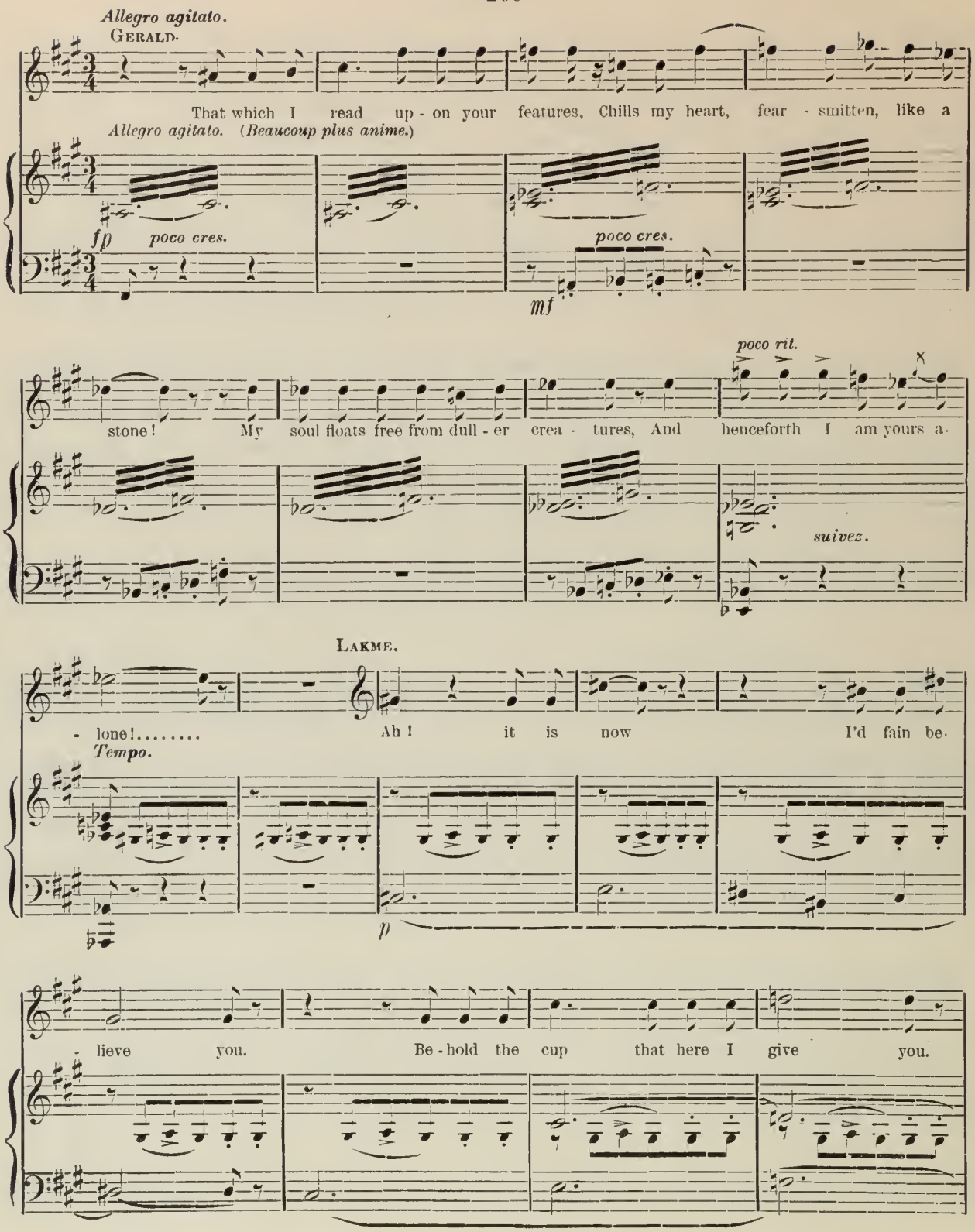
SCENE V. *The same.*

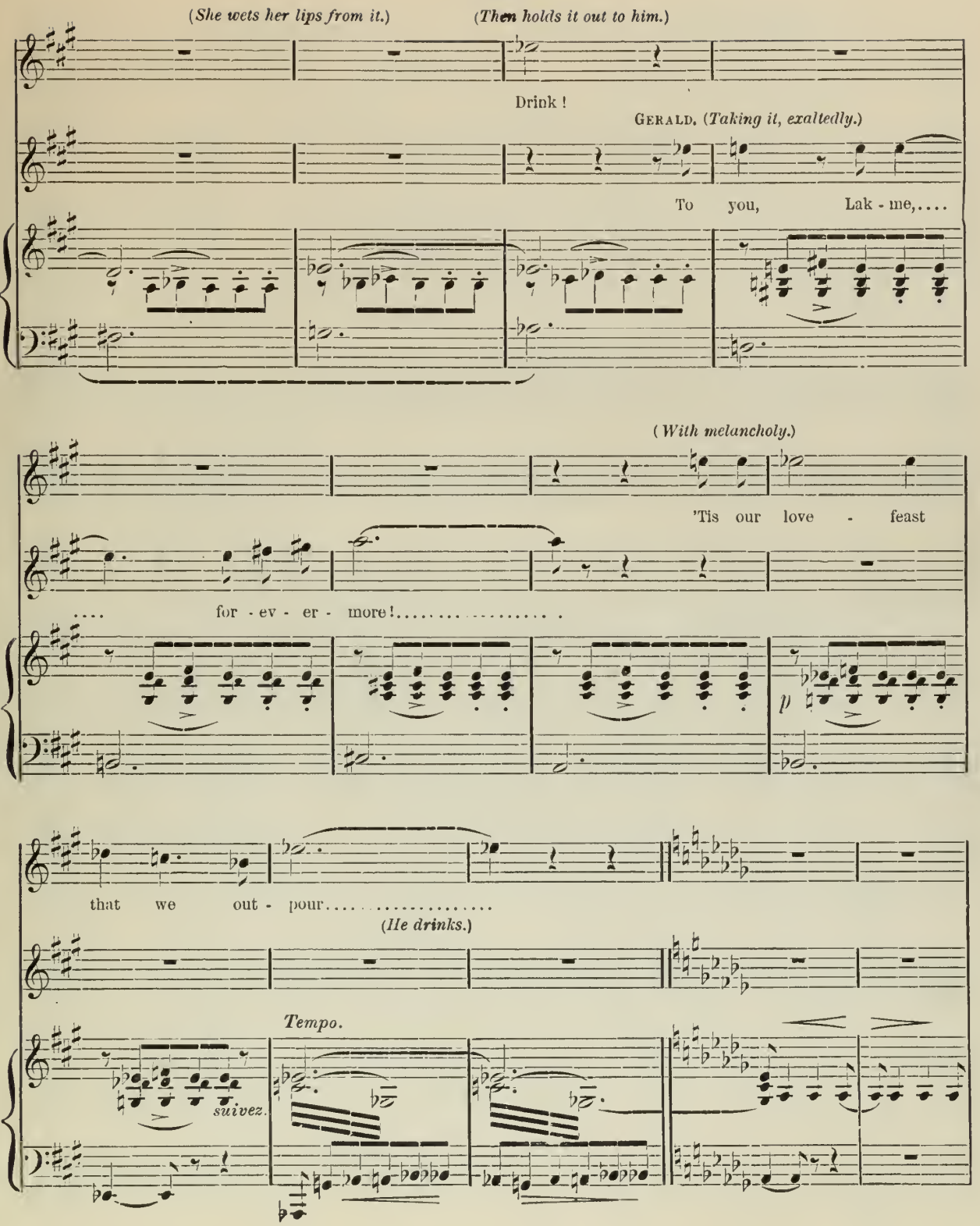
LAKME. (*goes to him smiling and tenderly.*)

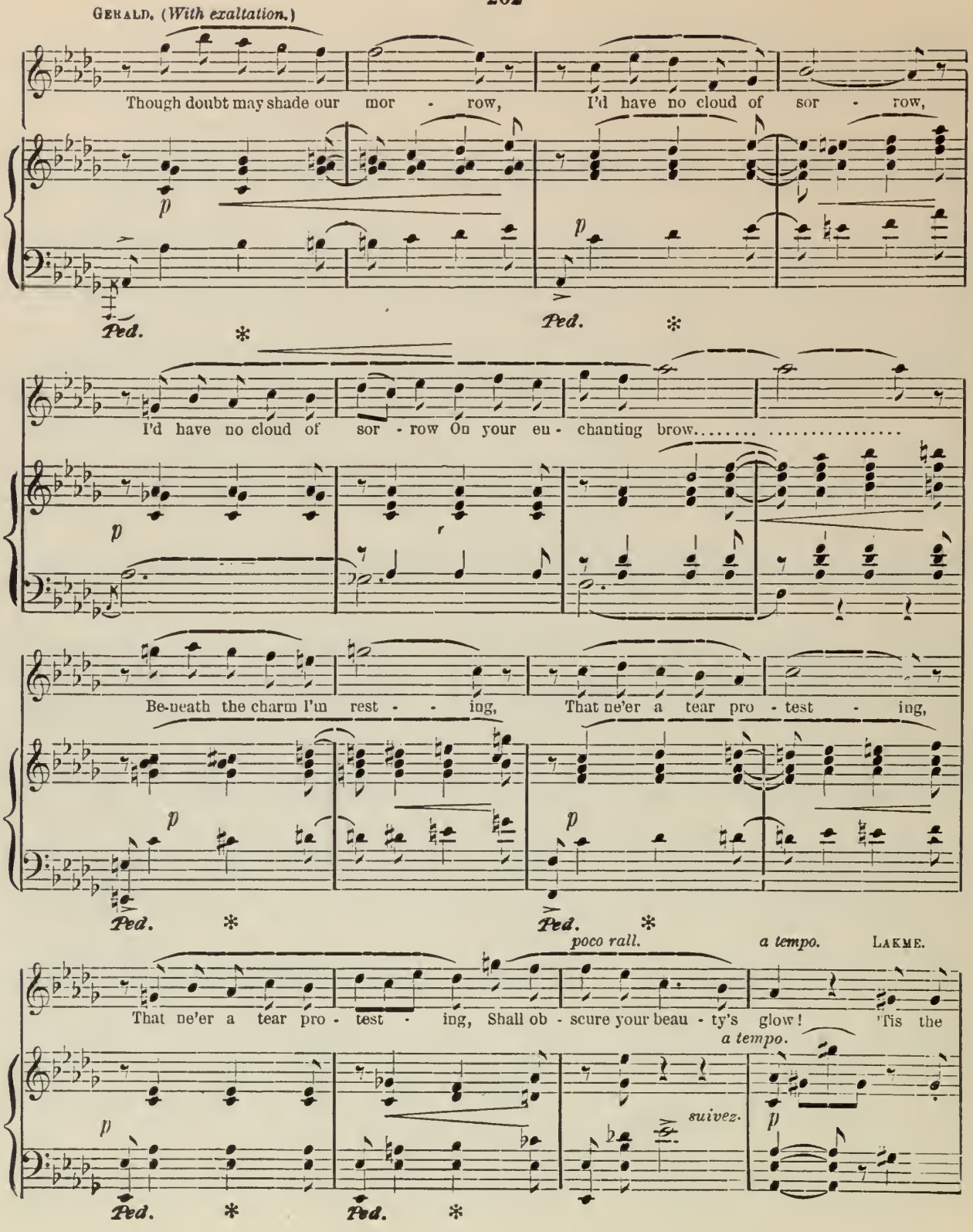
Andante.

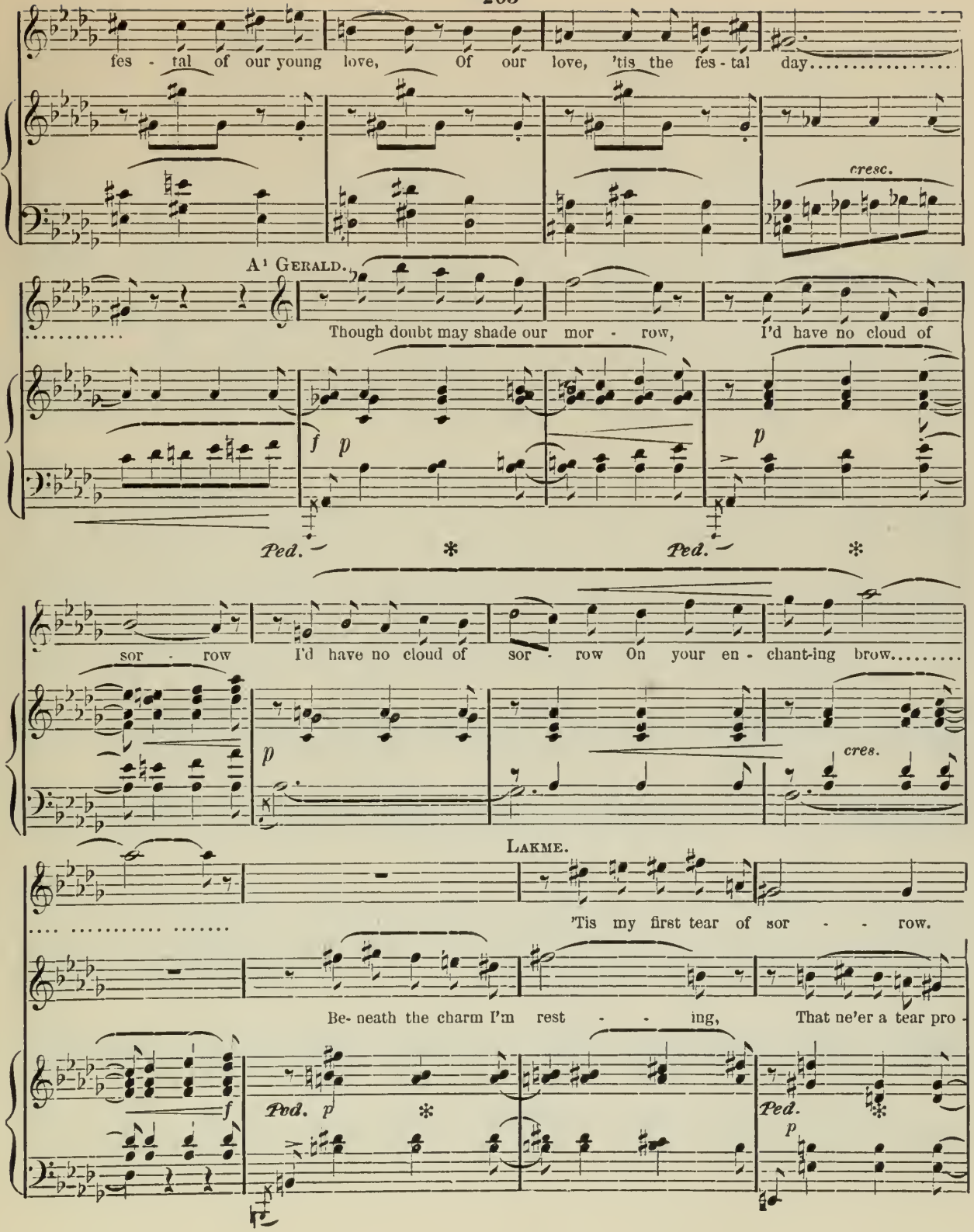


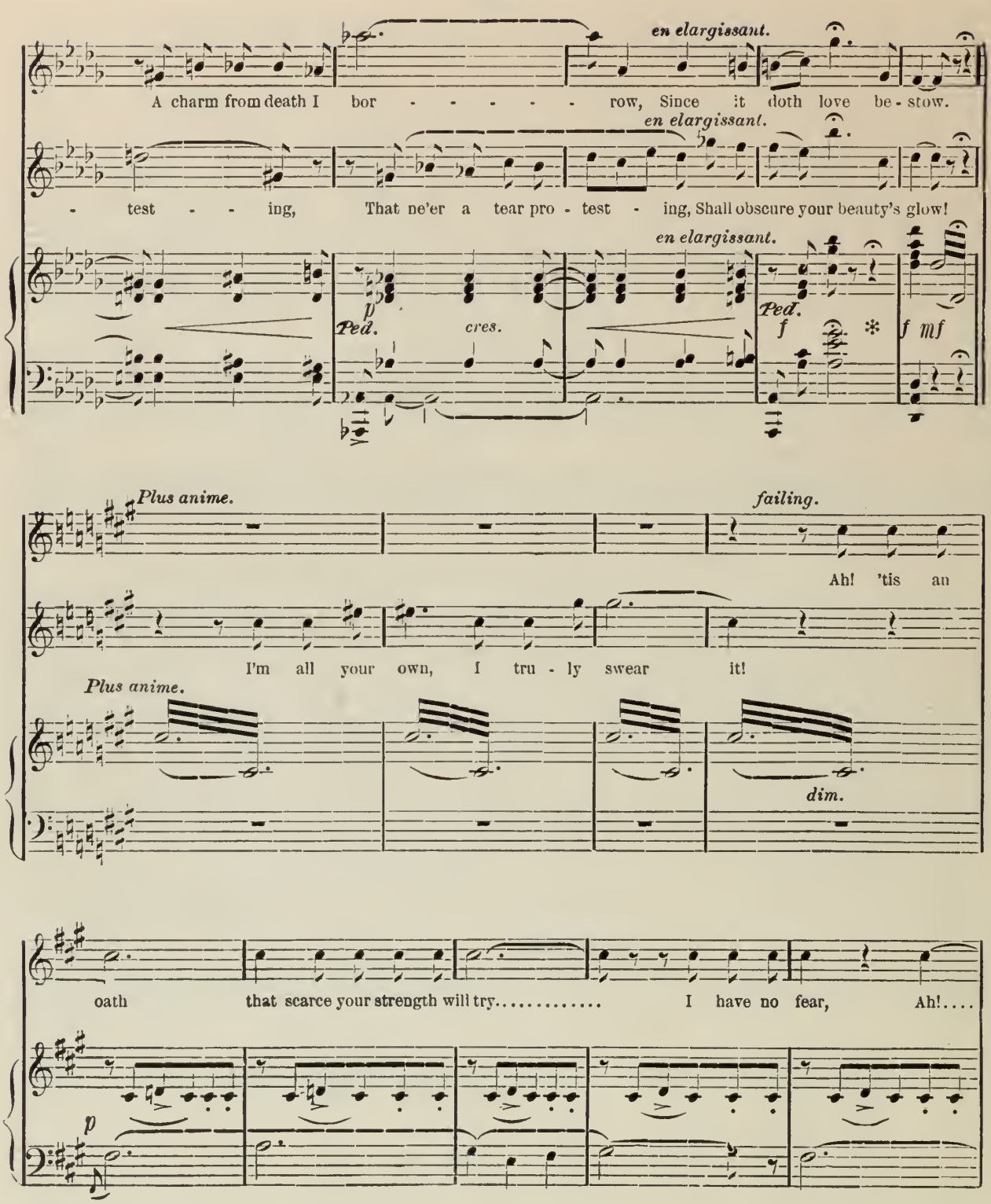

taught me what delights and gra - ces Dwell in vows murmured soft and low,....
murmured soft and low. Ah!..... You've given me, love, the sweetest dreaming
pp
That one may know be - neath our sky. Long - er stay, till ex - quis - ite seem - ing Is
here made a re - al - i - ty,..... is a re - al - i - ty!
rall.
pp
suivez.

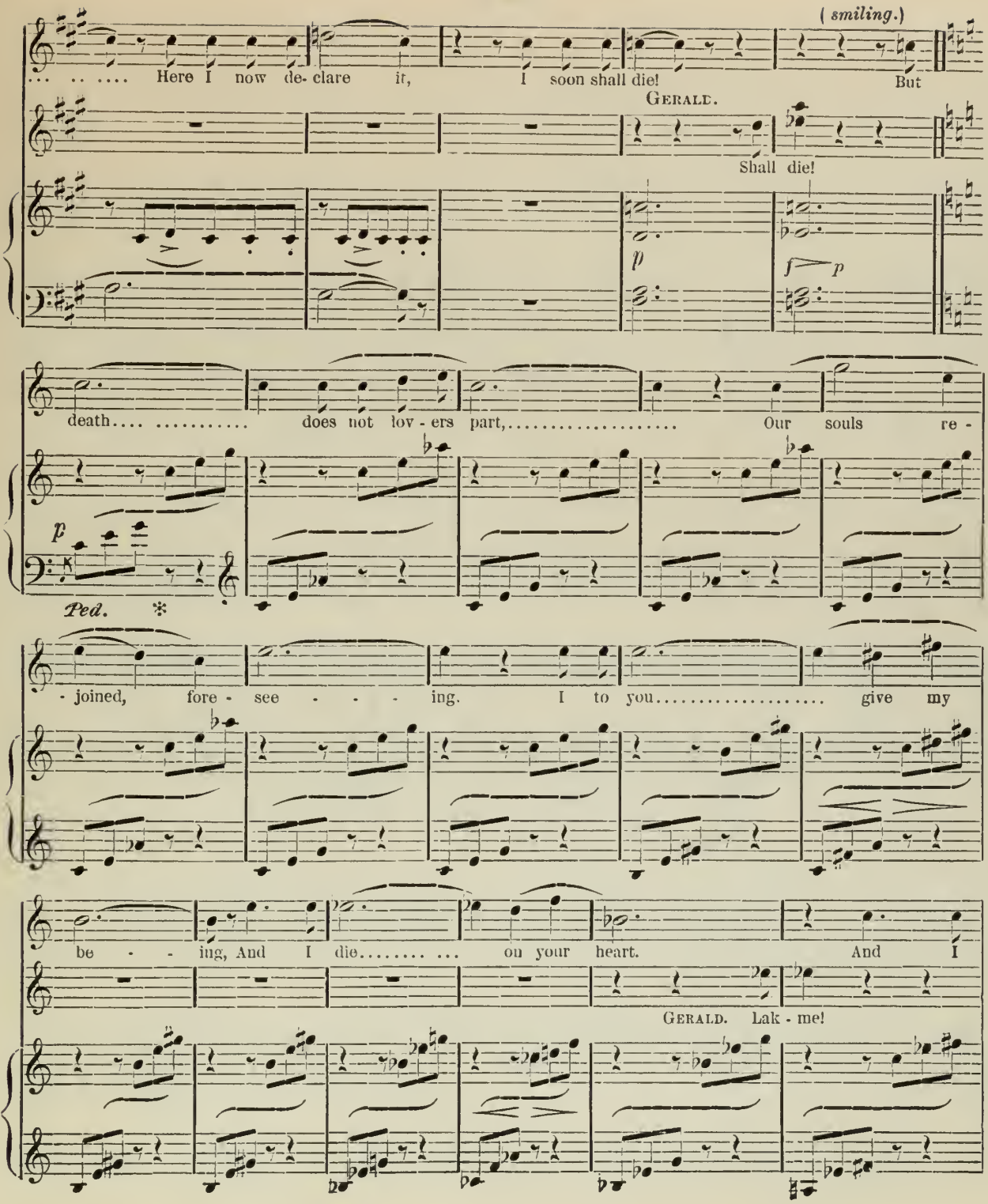

Allegro agitato.
GERALD.
That which I read up - on your features, Chills my heart, fear - smitten, like a
Allegro agitato. (Beaucoup plus anime.)
fp poco cres.
poco cres.
mf
poco rit.
stone! My soul floats free from dull - er crea - tures, And henceforth I am yours a.
suivez.
LAKME.
- lone!.....
Ah! it is now I'd fain be.
Tempo.
p
- lieve you. Be - hold the cup that here I give you.

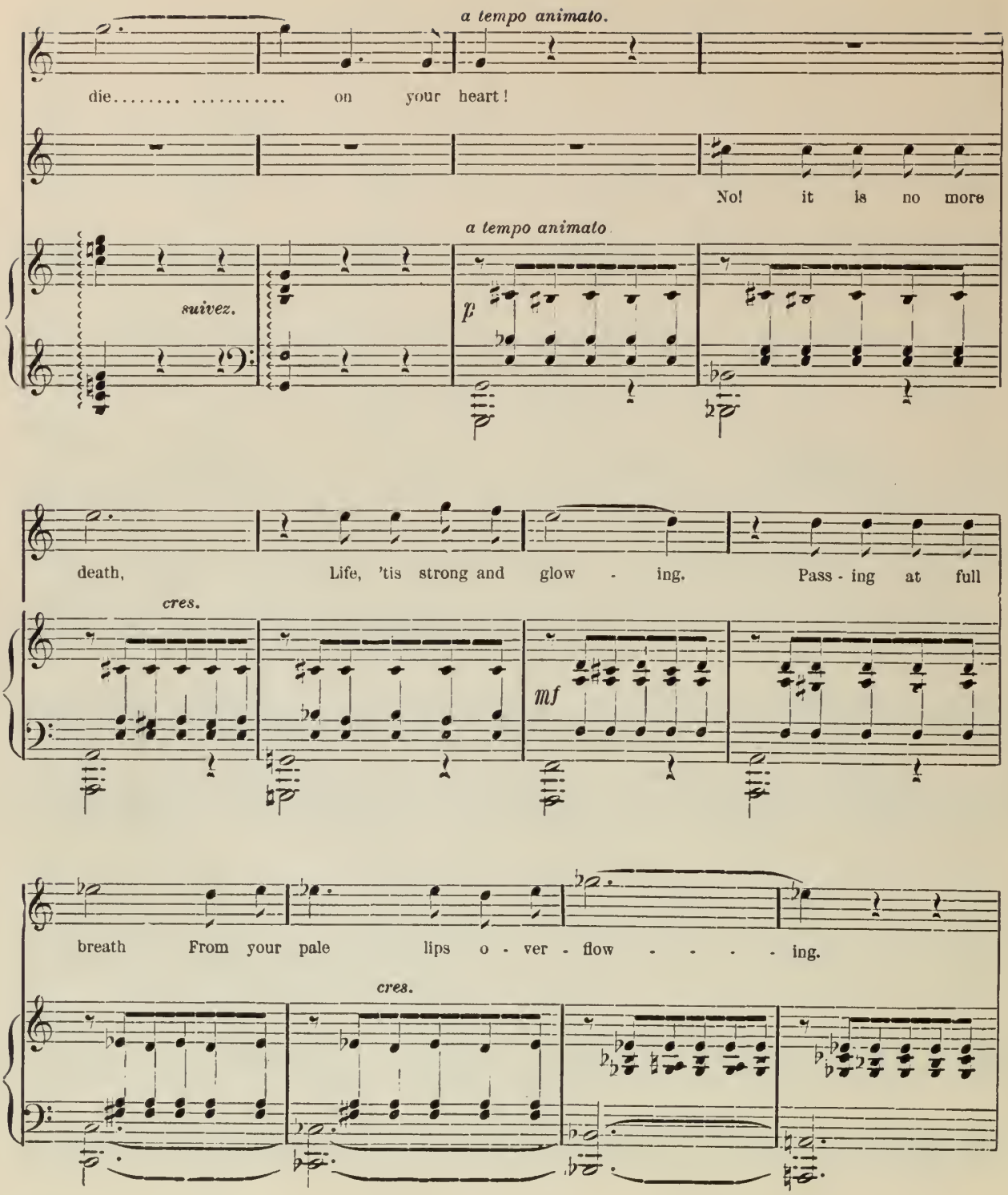

(She wets her lips from it.)
(Then holds it out to him.)
Drink!
GERALD. (Taking it, exaltedly.)
To you, Lak - me,....
(With melancholy.)
'Tis our love - feast
.... for - ev - er - more!.....
p
that we out - pour.....
(He drinks.)
Tempo.
suivez.

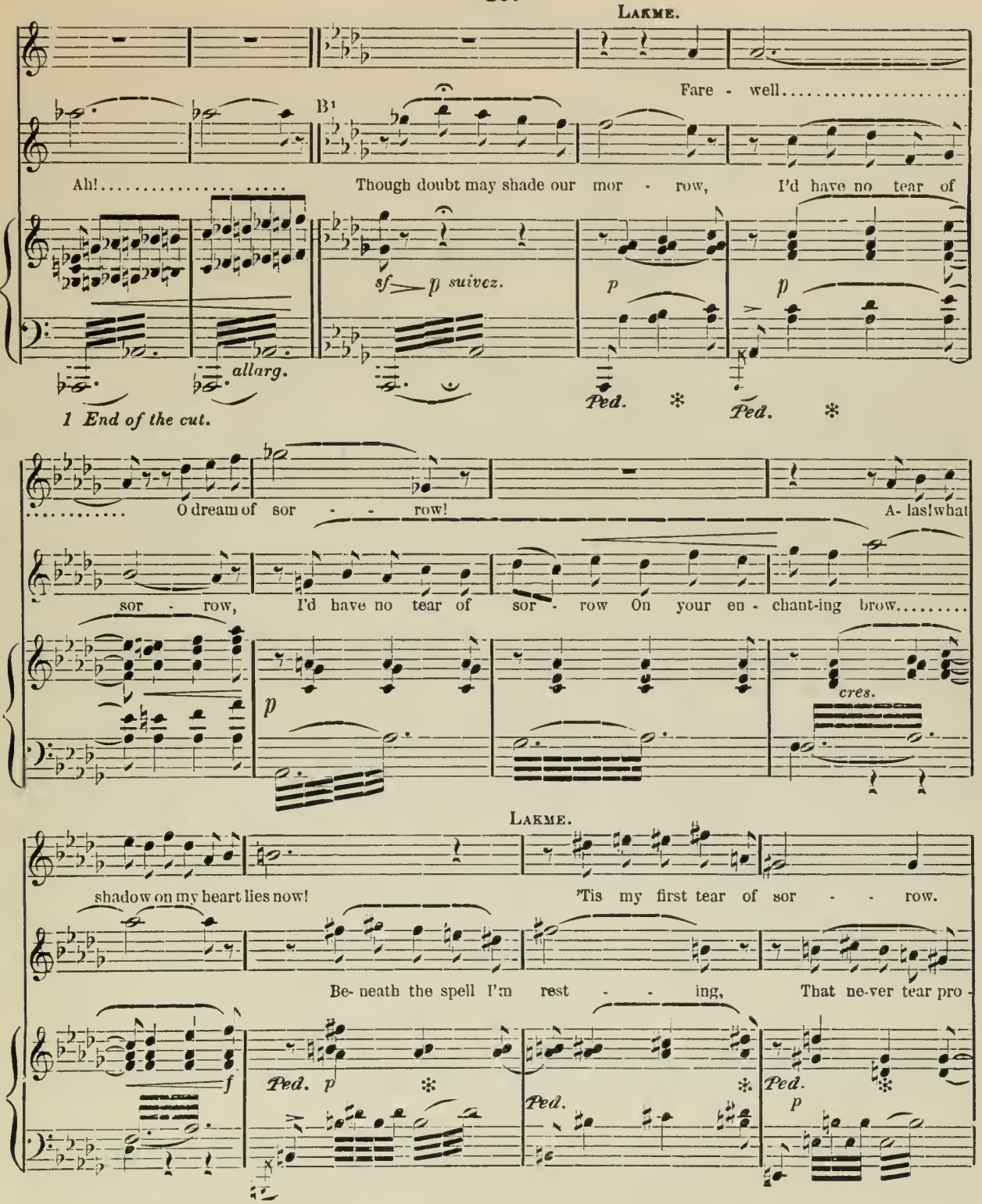

GERALD. (With exaltation.)
Though doubt may shade our mor - row, I'd have no cloud of sor - row,
I'd have no cloud of sor - row On your en - chanting brow.
Be-neath the charm I'm rest - - ing, That ne'er a tear pro - test - ing,
poco rall.
a tempo.
LAKME.
That ne'er a tear pro - test - ing, Shall ob - scure your beau - ty's glow! 'Tis the
a tempo.
suivez.
Ped.

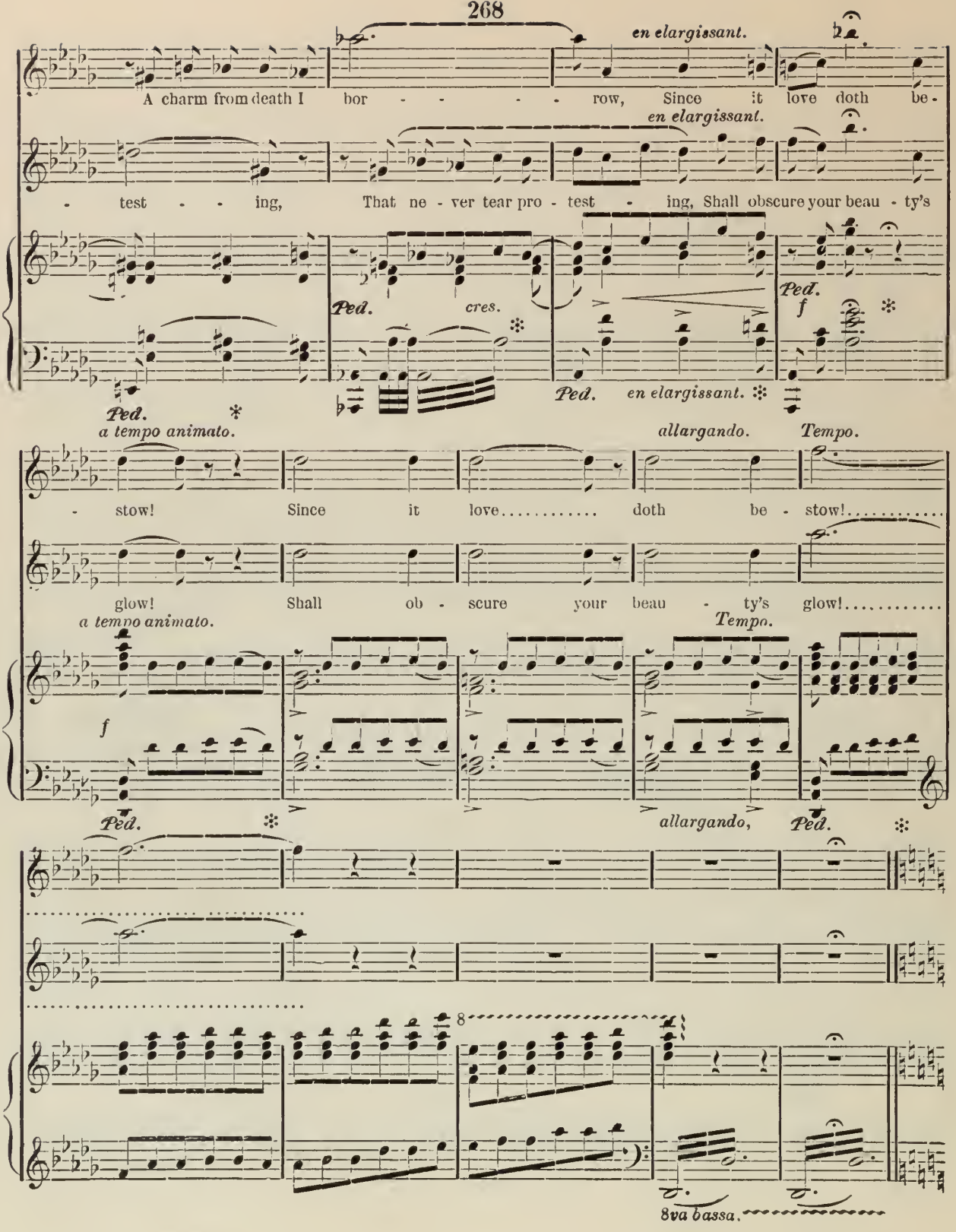

fes - tal of our young love, Of our love, 'tis the fes - tal day.....
cresc.
A¹ Gerald.
Though doubt may shade our mor - row, I'd have no cloud of
f p
p
Ped. * Ped. *
sor - row I'd have no cloud of sor - row On your en - chant-ing brow.....
p
cres.
Lakme.
'Tis my first tear of sor - - row.
Be- neath the charm I'm rest - - ing, That ne'er a tear pro -
f
Ped. p * Ped.
p


en elargissant.
A charm from death I bor - - - - - - row, Since it doth love be - stow.
en elargissant.
- test - - ing, That ne'er a tear pro - test - ing, Shall obscure your beauty's glow!
en elargissant.
p
Ped.
cres.
Ped.
f
f mf
Plus anime.
failing.
Ah! 'tis an
I'm all your own, I tru - ly swear it!
Plus anime.
dim.
oath that scarce your strength will try..... I have no fear, Ah!....
p


(smiling.)
Here I now de- clare it, I soon shall die! But
GERALD.
Shall die!
p
f p
death.... ..... does not lov - ers part,..... Our souls re -
p
Ped.
- joined, fore - see - - - ing. I to you..... give my
be - - ing, And I die..... ... on your heart. And I
GERALD. Lak - me!


a tempo animato.
die..... ..... on your heart!
No! it is no more
a tempo animato
suivez.
p
death, Life, 'tis strong and glow - ing. Pass - ing at full
cres.
mf
breath From your pale lips o - ver - flow - - - - - ing.
cres.

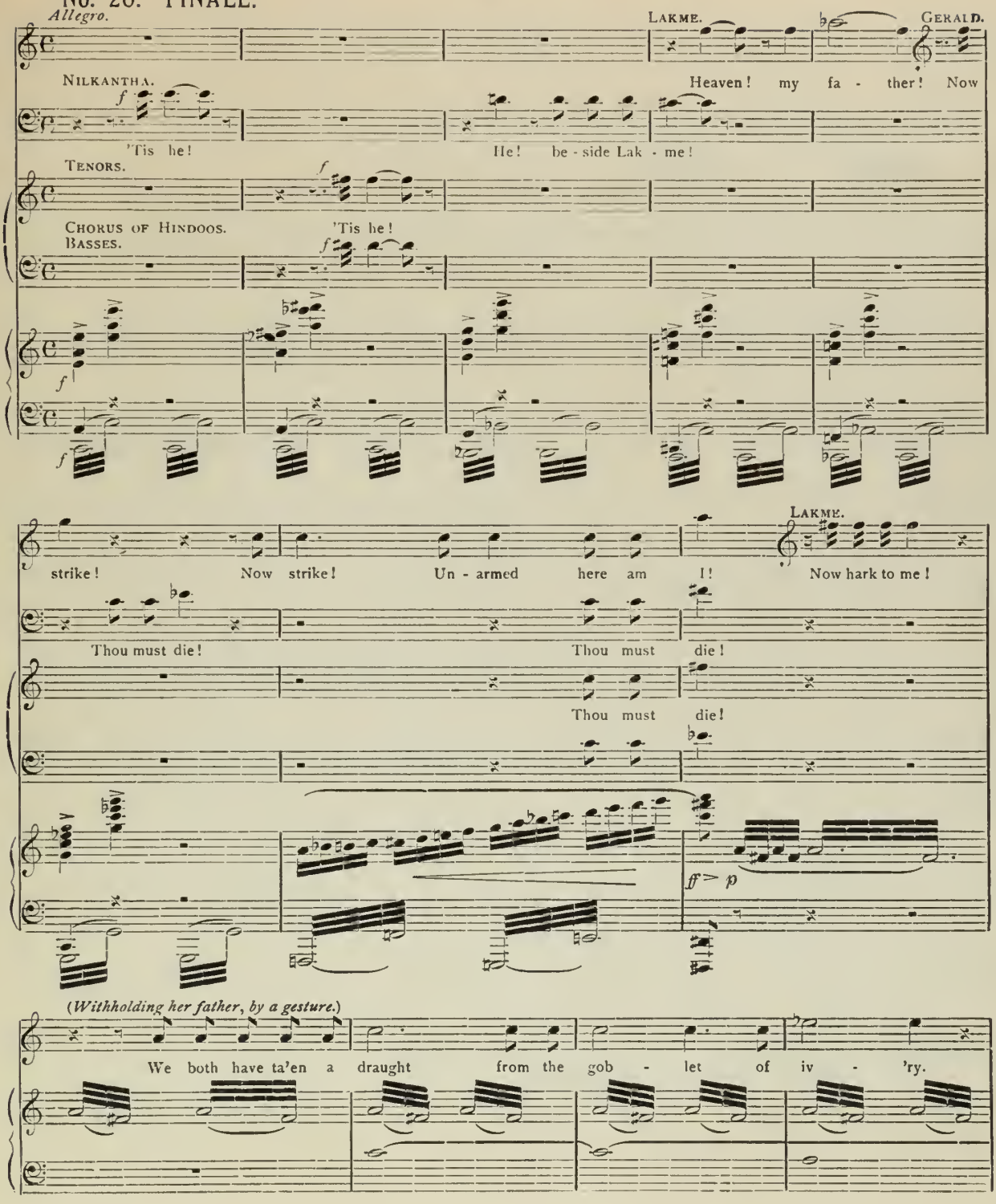

Lakme.
Fare - well.....
B¹
Ah!..... .....
Though doubt may shade our mor - row, I'd have no tear of
sf p suivez.
p
p
allarg.
Ped. * Ped. *
1 End of the cut.
O dream of sor - - row! A- las! what
sor - row, I'd have no tear of sor - row On your en - chant-ing brow.....
p
cres.
Lakme.
shadow on my heart lies now! 'Tis my first tear of sor - - row.
Be- neath the spell I'm rest - - ing, That ne-ver tear pro -
f
Ped. p *
Ped. *
Ped. p

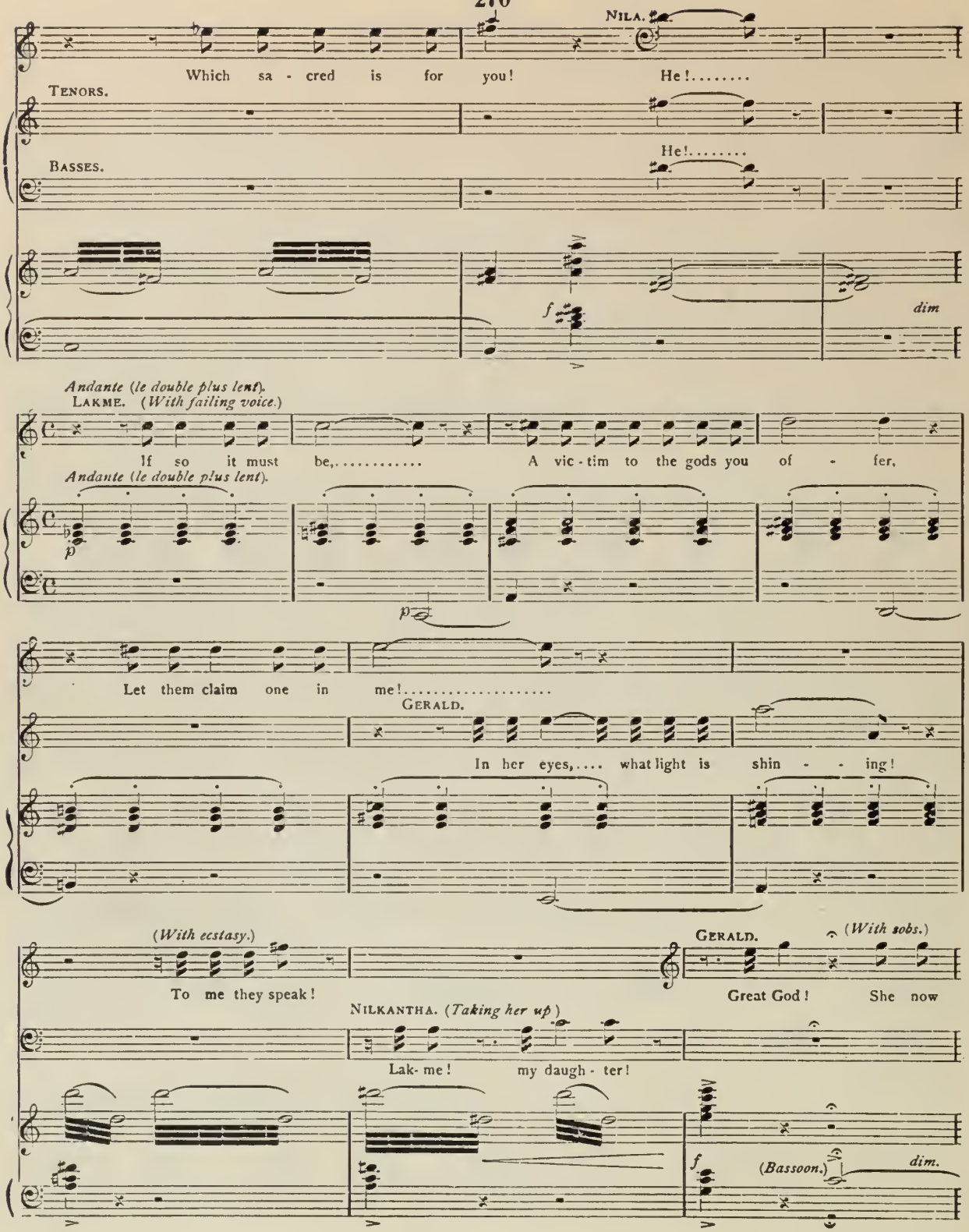

en elargissant.
A charm from death I bor - - - - - row, Since it love doth be-
en elargissant.
- test - - ing, That ne - ver tear pro - test - ing, Shall obscure your beau - ty's
Ped.
cres.
Ped.
f
Ped.
en elargissant.
Ped.
a tempo animato.
allargando.
Tempo.
- stow! Since it love..... doth be - stow!.....
glow! Shall ob - scure your beau - ty's glow!.....
a tempo animato.
Tempo.
f
Ped.
allargando,
Ped.
8
8va bassa.

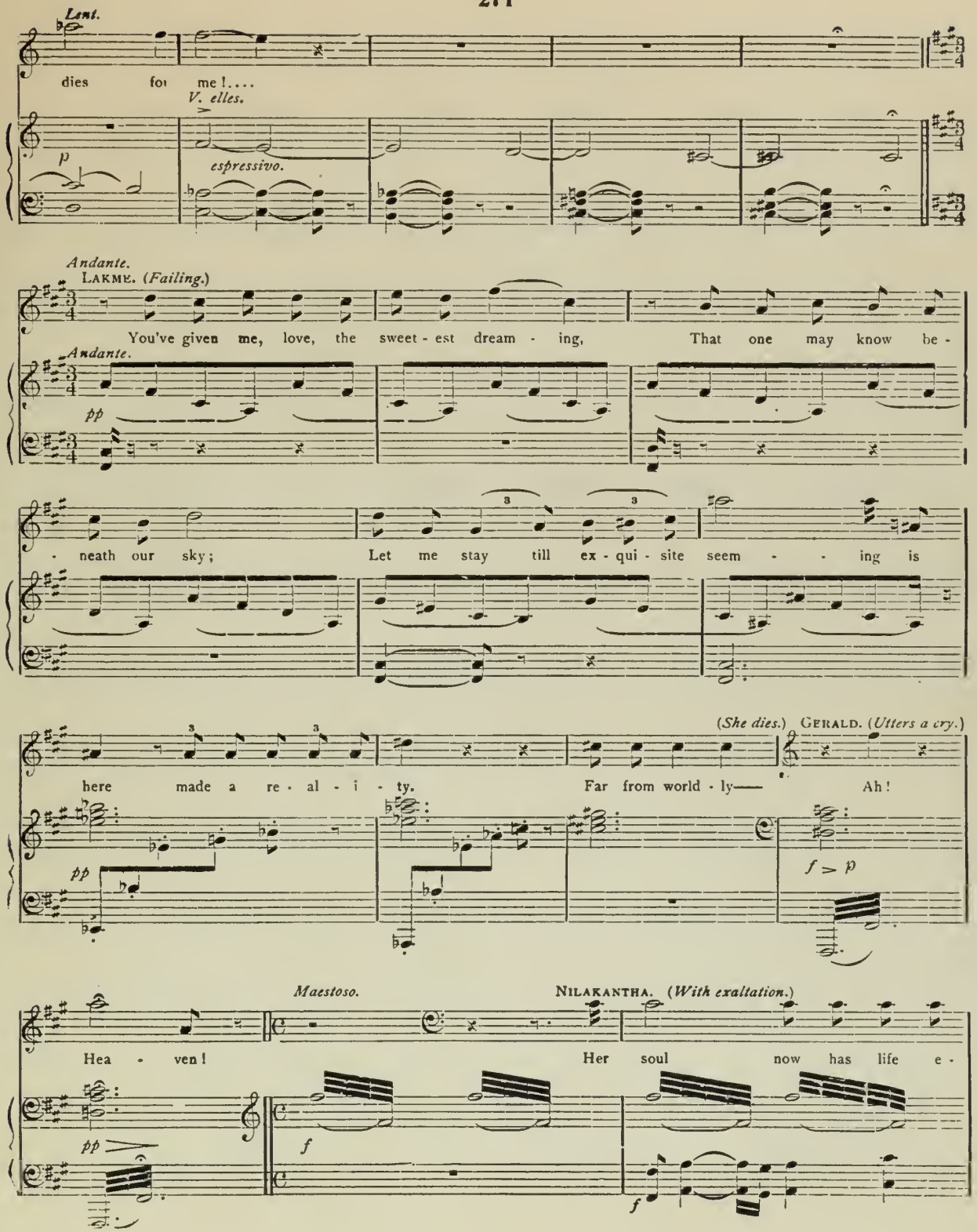
'TIS HE! 'TIS HE!

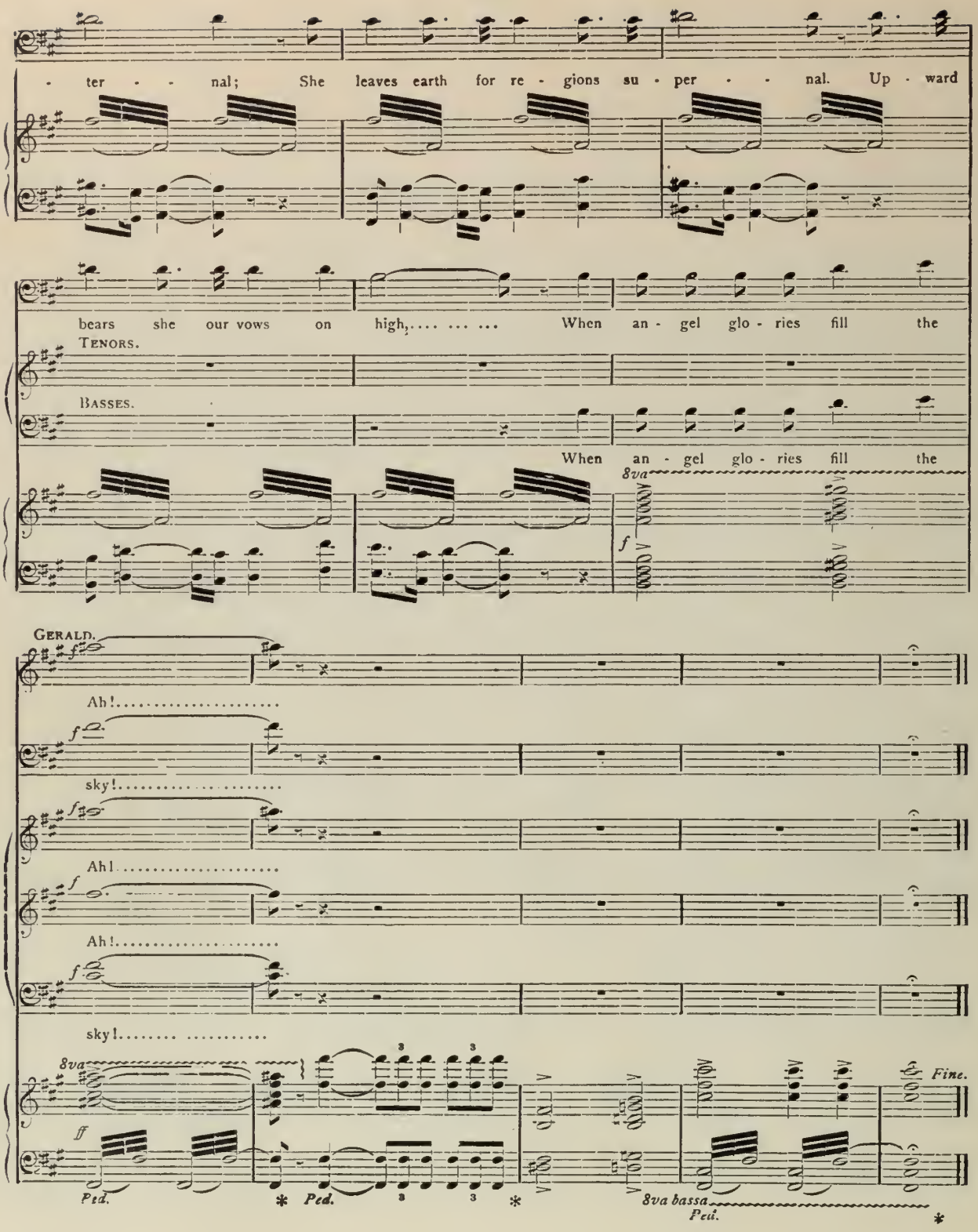
SCENE VI. *The same.* NILAKANTHA, HINDOOS.

No. 20. FINALE.




NILA.
Which sa - cred is for you! He!.....
TENORS.
He!.....
BASSES.
f
dim
Andante (le double plus lent).
LAKME. (With failing voice.)
If so it must be,..... A vic - tim to the gods you of - fer,
Andante (le double plus lent).
p
p
Let them claim one in me!.....
GERALD.
In her eyes,.... what light is shin - - ing!
(With ecstasy.)
To me they speak!
GERALD.
(With sobs.)
Great God! She now
NILKANTHA. (Taking her up)
Lak- me! my daugh - ter!
f
(Bassoon.)
dim.


Lent.
dies for me!....
V. elles.
p
espressivo.
Andante.
LAKMÉ. (Failing.)
You've given me, love, the sweet - est dream - ing, That one may know be -
Andante.
pp
- neath our sky; Let me stay till ex - qui - site seem - - ing is
(She dies.) GERALD. (Utters a cry.)
here made a re - al - i - ty. Far from world - ly—— Ah!
pp
f > p
Maestoso.
NILAKANTHA. (With exaltation.)
Hea - ven! Her soul now has life e -
pp
f
f


- ter - - nal; She leaves earth for re - gions su - per - - nal. Up - ward
bears she our vows on high,.... ... ... When an - gel glo - ries fill the
TENORS.
BASSES.
When an - gel glo - ries fill the
8va
f
GERALD.
Ah!.....
sky!.....
Ah!.....
Ah!.....
sky!.....
8va
ff
Fine.
Ped.
Ped.
8va bassa
Ped.

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All the vocal scores have English text together with the foreign text mentioned below. Unless otherwise specified, these books are bound in paper.

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AÏDA ..... Giuseppe Verdi 2.50
In four acts. Italian text

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